
This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<https://books.google.com>



The Chess Games of GRECO

Prof. Hoffmann

SG 3616.19.85

B

EX LIBRIS



SILAS W. HOWLAND

HARVARD COLLEGE LIBRARY

FROM THE COLLECTION OF

SILAS W. HOWLAND

RECEIVED BY BEQUEST NOVEMBER 8, 1958

THE GAMES OF GRECO

Uniform with this Volume.

THE MODERN CHESS PRIMER. By the
Rev. E. E. CUNNINGTON, M.A.

HOYLE'S GAMES MODERNIZED. (A
condensed version of *The Book of Card and Table
Games.*) Edited by Professor HOFFMANN.

DOMINOES AND DRAUGHTS. By Pro-
fessor HOFFMANN and R. C. McCULLOCH.

THE GAMES OF GRECO

TRANSLATED AND EDITED

BY

PROFESSOR HOFFMANN,

*Editor of "The Book of Card and Table Games,"
"Hoyle's Games Modernized," &c.*

WITH A

BIBLIOGRAPHY OF GRECO

BY

J. A. LEON.

LONDON :

GEORGE ROUTLEDGE & SONS, LIMITED,

BROADWAY, LUDGATE HILL, E.C.

1900

SG 5616.19.85

✓ B

HARVARD COLLEGE LIBRARY
BEQUEST OF
SILAS W. HOWLAND
NOVEMBER 8, 1938

EXTRACT FROM A LETTER TO MR. H. E. BIRD,
19TH DECEMBER, 1886.

"I may tell you one thing much in my mind—the possibility of assigning value to games, primarily, by the fewness of moves, and, secondly, by the fewness of captures. Exchange games, where, after 150 moves, the victor wins by an odd pawn, may contain calculations enough for next year's almanack, but are quite out of my horizon of Chess.

"Ever affectionately yours,

"J. RUSKIN."

During the passage of this little volume through the press, the world has been made the poorer by the death of Professor Ruskin. The dedication to him has thereby lost its object, but the fact that it had been accepted by the Master is too great an honour to be lightly waived, and the writer has therefore ventured to retain it, in humble tribute to his memory.

L. H.

SG 3616.19.85

✓ B

HARVARD COLLEGE LIBRARY
BEQUEST OF
SILAS W. HOWLAND

To

PROFESSOR RUSKIN,

THIS REPRODUCTION OF A COLLECTION OF GAMES,

UNSURPASSED FOR BREVITY AND BRILLIANCY,

IS, BY HIS KIND PERMISSION,

Dedicated.

PREFACE

"THE most entertaining, if not the most instructive, of all chess books." * Such is the judgment passed on Greco's Games by one of the ablest of chess critics, and few that are acquainted with them will dispute his verdict. Greco was the Morphy of the seventeenth century, and it may safely be said that in brilliancy and fertility of invention he has never been surpassed. Of his contests over the board, unhappily, no records remain; but he left to succeeding generations a legacy in the shape of a collection of imaginary games, which, for vigour of attack and ingenuity of

* 'Letters on Chess,' by C. F. Vogt, p. 50. This book, published in 1848, and consisting of elaborate critical notices of classical chess works, was professedly a translation by U. Ewell, of MS. letters of a German writer. It is, however, now known that the German author was a myth, the book being in reality from the pen of the well-known English chess-master, William Lewis, the pupil of Sarratt and instructor of McDonnell, and author or editor of some twenty chess treatises. The use of the pseudonym is explained by the fact that the author eulogizes the works of Mr. Lewis in terms which, though possibly not in excess of their merits, would not ordinarily be applied by a modest man to his own writings.

It may be noted, by the way, that Mr. Lewis' pseudonym is in fact a cryptogram veiling his own initials, U. Ewell being phonetically equivalent to U. U. L., or W. L.

combination, are unique. For many years his work, save in the shape of quotations by later writers, has been inaccessible to all save the bibliophile, the latest English version (that of William Lewis, above referred to) having been out of print for more than half a century. I feel, therefore, that in bringing it again within the reach of the chess public I am doing a substantial service to all who appreciate a good game.

I have approached my task with some diffidence, as it may well be thought over-bold in a mere private of the great chess army to venture on the editing of a chess classic. But an indifferent artist may make a good enough picture-cleaner, and in the present case my part has been but the humble one of the "restorer." The pictures are the genuine handiwork of the master. I have but freshened up their colours, and given them more modern frames.

My heartiest acknowledgments are due to the Rev. E. E. Cunningham, who has kindly read the proof-sheets of these pages, and in many instances has suggested notes of substantial value; to Mr. Horace F. Cheshire, for assisting me with his critical judgment on sundry difficult situations; and especially to Mr. J. A. Leon, for his generous contribution of a Bibliography of Greco, which for accuracy and completeness will be found far in advance of any previous attempt in the same direction.

LOUIS HOFFMANN.

January, 1900.

INTRODUCTION

OF Greco personally all that is known can be stated in a few lines. He was born about the year 1600, and was a native of Calabria, whence his *sobriquet* of the Calabrois, or Calabrese. He exhibited at an early age a talent for Chess, which was developed under the tuition of Mariano Marano, a famous Italian player. He must have made rapid progress, for as early as 1619 or 1620 we find him at Rome, engaged on the manuscript of the present work, which, in its original form, was entitled: "Trattato del nobilissimo e militare esercizio dei Scacchi, nel quale se contengano molti bellissimi tratti; e la vera scienza di esso Giuoco, composto da Gioachino Calabrese." A French MS. version, produced about the same time, bears a slightly different title: "Traité du très noble Jeu des Eschecz, lequel est tiré des guerres et des raisons d'Estats, divisé en Sbarrates, Partitz et Gambetz, jeux modernes avec très beaux traictz cachés, tous divers, par Gioachino Greco Calabrois."

A little later Greco made his way to Paris, where he was heartily welcomed by the chess fraternity. The leading representatives of chess in France at that date were the Duc de Nemours, M. Arnault le Carabin, and M. Chaumont de la

Salle. Greco encountered and vanquished them all, with many other strong players, to the advantage both of his fame and of his pocket, for he is said to have left Paris the richer by 5,000 crowns, at that time a very considerable sum. In 1622 he visited England. There is no record of his chess performances here, but in other respects his sojourn in this country was unfortunate, for, not very long after his landing, he was attacked by footpads, and robbed of the money he had amassed in France. A second visit to the last-named country followed, and after some stay in Spain, where he won further victories, he betook himself to the East Indies, where he died. The precise date of his death is uncertain, but Salvio, writing in 1634, mentions him as then already deceased. The assertion of W. Lewis, that he died "at an advanced age," would therefore appear to be incorrect, unless the date of his birth has been wrongly stated.

The following lines, which appeared in a contemporary French print, are worth quoting as showing the estimation in which his skill was held, and at the same time giving a very fair idea of the overwhelming style of his play.

" À peine dans la carrière
Contre moi tu fais un pas,
Que par ton démarcbe fière |
Tous mes projets sont à bas :
Je vois, dès que tu t'avances,
Céder tous mes défenses,
Tomber tous mes champions ;
Dans ma résistance vaine,
Roi, Chevalier, Roc et Reine
Sont moindre que tes pions."

The literary history of Greco's work will be found set forth at length in the bibliographical chapter kindly contributed by Mr. Leon. The editions collated for the purpose of the present issue are as under :—

1. LE JEU DES ESCHETS, traduit de l'Italien de Gioachino Greco, Calabrois. Paris: Chez N. Pepingué, Rue de la Huchette. 1669. (The first French edition.)

2. A TREATISE ON THE GAME OF CHESS, by Gioachino Greco. Translated from the French, with numerous remarks, critical and explanatory. By William Lewis. London, 1819.

3. LE JEU DES ECHECS, traduit de l'Italien de Gioachino Greco, dit le Calabrois. Nouvelle édition. Paris, 1843.

4. A version by Dufresne, never separately printed, but appearing serially in the *Schachzeitung* (Berlin), 1857 and 1858.

5. The version by Von der Lasa, which forms part of the volume entitled *Berliner Schach-Erinnerungen, vom Herausgeber von Bilguerschen Handbuches*. Leipzig, 1859.

6. ANALYSE DU JEU DES ECHECS. Par A. D. Philidor. Édition augmentée du Traité de Greco, des débits de Stamma et de Ruy Lopez. Par C. Sanson. Paris, 1871.

The classification of the games in the present volume is new, Greco's own arrangement being somewhat chaotic, and each succeeding editor having followed his own devices in this particular. The first move I have throughout given, according to the modern practice, to the player of the *White* men. In the notes I have depended mainly on

the labours of abler predecessors in the same field, only adding a few lines of original commentary where such addition seemed clearly desirable. To the skilled player some of the notes may appear to be mere statements of obvious fact, but it must be remembered that what to the expert is self-evident only becomes clear to the novice by actual demonstration.

It has been objected by some critics that Greco's most brilliant *coups* are based on weak play on the part of the supposed antagonist, and, in some instances, on an unsound move on the attacking side, which a first-class player would not venture against an opponent of equal strength. This may be admitted, and the fact would, no doubt, make Greco, standing alone, an unsafe guide for the beginner; but the same objection would apply to many of Morphy's most brilliant games. In the words of Steinitz, one of the foremost representatives of the sound and cautious school: "The fact should never be lost sight of, that the brilliant sacrificing combinations can only occur when either side has committed some grave error of judgment in the disposition of his forces, and therefore only very rarely in important games between first-class masters. Thus, for instance, in the matches of Morphy against his most prominent opponents, such brilliant sacrifices occurred only in two games out of sixty-three, and the extraordinary elegance and dash of Morphy's style was chiefly shown in his blindfold performances, games at odds, and skittle-play against more or less inferior opponents."

It is this keenness of insight, this masterly use of

a given opportunity, which makes Greco's games, like Morphy's off-hand play, such fascinating reading. They belong to the romance of the game—the poetry of Chess. But for the discriminating reader they are at the same time full of instruction. The best of players makes a mistake occasionally. Here we may find, in a series of brilliant object-lessons, on the one hand, the most effective warning against such mistakes, and on the other, instruction how best to take advantage of them when made by an opponent.

The late Mr. Boden, himself one of the soundest of players, says, referring to a selection of games at odds included in his *Popular Introduction to Chess*: "In several of these games the student will probably perceive that the defence is ill-played. We have purposely introduced such games, because nothing is more improving to the young player than the learning how to take advantage of an adversary's errors." The words quoted are of general application, but of Greco personally Mr. Boden also remarks: "For brilliant models of attack against incorrect play the games of Greco are of great value to the student. No book of games, indeed, can be more commended, as Ponziani says, for storing the fancy with strong and lively ideas." And in another passage, "What racy morsels Greco's games are !"

“Greco war einer der grössten Schachgenies.”

BILGUER u. VON DER LASA.

“Nicht minder verdienstlich ist die von Greco im Jahre 1619 verfasste Sammlung von ungefähr 150 genialen und kurzen Partien, welche, in theoretischer wie praktischer Rücksicht gleich lehrreich, hauptsächlich die elegante Benutzung von Fehlern darlegen.”

MAX LANGE.

“Die Spiele des Calabresen Greco dürfen als eine treffliche Bildungsschule für Anfänger und mittlere Spieler angesehen werden ; ja selbst der gediegenste Kenner des Brettes möchte in ihren manche ihm unbekannte Wendungen und elegante Spielweisen auffinden, die seine Erfahrungen zu bereichern oder abzurunden geeignet sind.”

DUFRESNE (*Schachzeitung*).

TABLE OF CONTENTS

GIUOCO PIANO.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Kt-QB3}$; 3. $\frac{B-B4}{B-B4}$;

	PAGE
GAME I.	
4. $\frac{P-B3}{Kt-B3}$; 5. $\frac{P-Q4}{P \times P}$; 6. $\frac{P \times P}{B-Kt5 \text{ ch.}}$; 7. $\frac{Kt-B3}{}$	I
Variations „	4, 5
GAME II. „	6
Variations „	8, 9
GAME III. „	7. $\frac{B-Q2}{}$ 10
GAME IV. „	6. $\frac{B-Kt3}{}$ 12
Variations „	14, 15
GAME V. „	5. $\frac{B-Kt3}{}$ 16
GAME VI. „	5. $\frac{Kt-Kt5}{}$ 18
GAME VII.	4. $\frac{Q-K2}{}$; 5. $\frac{\text{Castles}}{P-Q3}$; 6. $\frac{P-Q4}{B-Kt3}$ 20
Variations	22
GAME VIII.	23
Variations	23-27
GAME IX.	28
Variation	30
GAME X.	31
Variation	32
GAME XI.	4. $\frac{P-Q4}{P-Q3}$; 5. $\frac{P-Q4}{P \times P}$; 6. $\frac{P \times P}{B-Kt5 \text{ ch.}}$ 34
Variations	35-37

			PAGE
GAME XII.	4. $\frac{\text{Castles}}{\text{Kt}-\text{B}_3}$; 5. $\frac{\text{R}-\text{K}_1}{\text{Castles}}$; 6. $\frac{\text{P}-\text{B}_3}{\text{Q}-\text{K}_2}$.	38
Variations	"	"	39, 40
GAME XIII.	"	6. $\frac{\text{R}-\text{K}_1}{\text{R}-\text{K}_1}$	41
Variations	"	"	42, 43
GAME XIV.	"	"	44
Variations	"	"	45

PETROFF'S DEFENCE.

1. $\frac{\text{P}-\text{K}_4}{\text{P}-\text{K}_4}$; 2. $\frac{\text{Kt}-\text{KB}_3}{\text{Kt}-\text{KB}_3}$;

GAME XV.	.	.	46
----------	---	---	----

PHILIDOR'S DEFENCE.

1. $\frac{\text{P}-\text{K}_4}{\text{P}-\text{K}_4}$; 2. $\frac{\text{P}-\text{KB}_3}{\text{P}-\text{Q}_3}$;

GAME XVI.	3. $\frac{\text{B}-\text{B}_4}{\text{B}-\text{Kt}_5}$; 4. $\frac{\text{P}-\text{KR}_3}{\text{B}-\text{R}_4}$; 5. $\frac{\text{P}-\text{B}_3}{\text{Kt}-\text{KB}_3}$.	49
GAME XVII.	"	4. $\frac{\text{Q} \times \text{B}}{\text{B} \times \text{Kt}}$; 5. $\frac{\text{Q} \times \text{B}}{\text{Kt}-\text{KB}_3}$	52
GAME XVIII.	"	5. $\frac{\text{Q}-\text{B}_3}{\text{Q}-\text{B}_3}$	54
Variation	"	"	55
GAME XIX.	3. $\frac{\text{P}-\text{KR}_3}{\text{Kt}-\text{KB}_3}$; 4. $\frac{\text{P}-\text{B}_3}{\text{Kt} \times \text{P}}$; 5. $\frac{\text{Q}-\text{R}_4 \text{ ch.}}{\text{P}-\text{QB}_3}$.	56
Variation	"	4. $\frac{\text{P}-\text{Q}_4}{\text{Kt}-\text{B}_3}$; 5. $\frac{\text{P}-\text{Q}_4}{\text{Kt} \times \text{KP}}$	57

TWO KNIGHTS' DEFENCE.

1. $\frac{\text{P}-\text{K}_4}{\text{P}-\text{K}_4}$; 2. $\frac{\text{Kt}-\text{KB}_3}{\text{Kt}-\text{QB}_3}$; 3. $\frac{\text{B}-\text{B}_4}{\text{Kt}-\text{B}_3}$;

GAME XX.	4. $\frac{\text{Kt}-\text{Kt}_5}{\text{P}-\text{Q}_4}$; 5. $\frac{\text{P} \times \text{P}}{\text{Kt} \times \text{P}}$; 6. $\frac{\text{Kt} \times \text{BP}}{\text{K} \times \text{Kt}}$.	58
Variations	"	"	60, 61

IRREGULAR OPENING.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{Q-B3}$; 3. $\frac{B-B4}{Q-KKt3}$;

		PAGE
GAME XXI.	4. $\frac{\text{Castles}}{Q \times KP}$; 5. $\frac{B \times P \text{ ch.}}{K \times B}$	62
Variations	" 5. $\frac{K-Q1}{K-Q1}$	62-64
GAME XXII.	" 5. $\frac{K-K2}{K-K2}$	65
Variations	" "	65, 66
GAME XXIII.	"	67
Variations	"	67-69

DAMIANO GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-KB3}$; 3. $\frac{Kt \times P}{P \times Kt}$;

GAME XXIV.	4. $\frac{Q-R5 \text{ ch.}}{K-K2}$; 5. $\frac{Q \times KP \text{ ch.}}{K-B2}$	70
Variations	" "	71-73

FRENCH DEFENCE.

1. $\frac{P-K4}{P-K3}$;

GAME XXV.	2. $\frac{P-Q4}{Kt-KB3}$; 3. $\frac{B-Q3}{Kt-B3}$; 4. $\frac{Kt-KB3}{B-K2}$	74
Variations	" " "	75, 76
GAME XXVI.	2. $\frac{P-K5}{P-Q4}$; 3. $\frac{P-QB3}{P-QB4}$; 4. $\frac{P-QB3}{P \times P}$	77
GAME XXVII.	" " 4. $\frac{Kt-QB3}{Kt-QB3}$	79

FIANCHETTO DEFENCE.

1. $\frac{P-K4}{P-QKt3}$; 2. $\frac{P-Q4}{B-Kt2}$;

GAME XXVIII.

PAGE

3. $\frac{B-Q3}{Kt-QB3}$; 4. $\frac{B-K3}{P-Kt3}$; 5. $\frac{P-KB4}{B-Kt2}$ 82

GAME XXIX.

3. $\frac{P-KB4}{P-KB4}$; 4. $\frac{P \times P}{B \times P}$; 5. $\frac{Q-R5 \text{ ch.}}{B-Kt3}$ 84

GAME XXX.

3. $\frac{P-Kt3}{P-Kt3}$; 4. $\frac{P-KB4}{B-Kt2}$; 5. $\frac{B-K3}{Kt-QB3}$ 85

SICILIAN DEFENCE.

1. $\frac{P-K4}{P-QB4}$;

GAME XXXI.

2. $\frac{P-QKt4}{P \times P}$; 3. $\frac{P-Q4}{P-K3}$; 4. $\frac{P-QR3}{P \times P}$ 87

GAME XXXII.

“ “ “ 90

GAME XXXIII.

2. $\frac{P-KB4}{Kt-QB3}$; 3. $\frac{Kt-KB3}{P-Q3}$; 4. $\frac{B-B4}{Kt-R3}$ 92

GAME XXXIV.

2. $\frac{P-K3}{P-K3}$; 3. $\frac{Kt-KB3}{Kt-QB3}$; 4. $\frac{P-B3}{P-Q4}$ 94

KING'S BISHOP'S PAWN OPENING.

1. $P-KB4$.

- GAME XXXV. 1. $\frac{P-KB4}{P-K4}$; 2. $\frac{P \times P}{Q-K5 \text{ ch.}}$. . . 96

BISHOP'S OPENING. CLASSICAL DEFENCE.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$;

	PAGE
GAME XXXVI.	
3. $\frac{Q-KR5}{Q-K2}$; 4. $\frac{Kt-QB3}{P-QB3}$; 5. $\frac{Kt-KB3}{Kt-KB3}$	98
Variation ,, ,, ,,	98

BISHOP'S OPENING. BERLIN DEFENCE.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{Kt-KB3}$;

GAME XXXVII.	
3. $\frac{Kt-QB3}{P-QB3}$; 4. $\frac{Q-B3}{P-QKt4}$; 5. $\frac{B-Kt3}{P-Kt5}$	100
Variation ,, ,, ,,	101

GAME XXXVIII.	
3. $\frac{P-KB4}{Kt \times P}$; 4. $\frac{Kt-KB3}{P \times P}$; 5. $\frac{\text{Castles}}{B-B4 \text{ ch.}}$	102

LOPEZ GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{B-B4}$; 3. $\frac{Q-K2}{Q-K2}$; 4. $\frac{P-KB4}{P-KB4}$;

GAME XXXIX. (IRREGULAR.)	
3. $\frac{P-Q3}{P-Q3}$; 4. $\frac{P-QB3}{Kt-QB3}$; 5. $\frac{P-KB4}{P-KB4}$	105
Variations ,, ,, ,,	108
GAME XL.	
4. $\frac{R \times B}{B \times Kt}$; 5. $\frac{P-Q4}{P \times P}$; 6. $\frac{P-Q4}{Q-R5 \text{ ch.}}$	110
GAME XLI.	
4. $\frac{K-KB3}{P \times P}$; 5. $\frac{P-KKt4}{P-KKt4}$; 6. $\frac{P-KR4}{P-KB3}$	111
GAME XLII.	
6. $\frac{P-Q4}{B-Kt5 \text{ ch.}}$	113
Variation ,, ,, ,,	114

	PAGE
GAME XLIII.	
4. $\overline{P \times P}$; 5. $\frac{K-KB_3}{Kt-KB_3}$; 6. $\frac{P-Q_4}{B-Kt_5 \text{ ch.}}$	115
Variations ,, ,, ,,	116

KING'S GAMBIT (PROPER).

1. $\frac{P-K_4}{P-K_4}$; 2. $\frac{P-KB_4}{P \times P}$; 3. $\frac{Kt-KB_3}{P-Kt_4}$; 4. $\frac{B-B_4}{B-Kt_2}$;	
GAME XLIV.	
5. $\frac{P-Q_4}{P-Q_3}$; 6. $\frac{Kt-QB_3}{P-QB_3}$; 7. $\frac{P-KR_4}{P-KR_3}$	117
Variations ,, ,, ,,	118-121
GAME XLV.	
5. $\frac{P-KR_4}{P-Kt_5}$; 6. $\frac{Kt-Kt_5}{Kt-KR_3}$; 7. $\frac{P-Q_4}{P-Q_3}$	122
Variations ,, ,, ,,	123, 124

SALVIO GAMBIT.

1. $\frac{P-K_4}{P-K_4}$; 2. $\frac{P-KB_4}{P \times P}$; 3. $\frac{Kt-KB_3}{P-KKt_4}$;	
4. $\frac{B-B_4}{P-Kt_5}$; 5. $\frac{Kt-K_5}{P-Kt_5}$;	
GAME XLVI.	
5. $\frac{Q-R_5 \text{ ch.}}{Q-R_5 \text{ ch.}}$; 6. $\frac{K-B_1}{Kt-KR_3}$; 7. $\frac{P-Q_4}{P-Q_3}$	125
Variations ,, ,, ,,	127-129
GAME XLVII.	
6. $\frac{Kt-KB_3}{Kt-KB_3}$; 7. $\frac{B \times P \text{ ch.}}{K-Q_1}$	130
Variations ,, ,, ,,	131-133
GAME XLVIII.	
5. $\frac{Kt-KR_3}{Kt-KR_3}$; 6. $\frac{Kt \times KtP}{Q-R_5 \text{ ch.}}$; 7. $\frac{Kt-B_2}{P-Q_4}$	134
Variation ,, ,, ,,	135
GAME XLIX.	
6. $\frac{Kt \times Kt}{Kt \times Kt}$; 7. $\frac{Q \times Kt}{P-Q_4}$	136

KIESERITZKY GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P \times P}$; 3. $\frac{Kt-KB3}{P-Kt4}$;
 4. $\frac{P-KR4}{P-Kt5}$; 5. $\frac{Kt-K5}{P-Kt5}$;

	PAGE
GAME L. 5. $\frac{B-B4}{P-KR4}$; 6. $\frac{B-B4}{Kt-KR3}$; 7. $\frac{P-Q4}{B-K2}$	138

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P \times P}$; 3. $\frac{Kt-KB3}{P-KR3}$;

GAME LI. 4. $\frac{B-B4}{P-KKt4}$; 5. $\frac{P-R4}{P-KB3}$; 6. $\frac{Kt \times P}{BP \times Kt}$	139
Variations „ „ „	140, 141

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P \times P}$; 3. $\frac{Kt-KB3}{Kt-K2}$;

GAME LII. 4. $\frac{P-KR4}{P-KR4}$; 5. $\frac{B-B4}{Kt-Kt3}$; 6. $\frac{Kt-Kt5}{Kt-K4}$	142
Variations „ „ „	143, 144
GAME LIII. „ „ „	145
Variation „ „ „	146
GAME LIV. „ „ „	148

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P \times P}$; 3. $\frac{Kt-KB3}{P-KKt4}$;

GAME LV. 4. $\frac{B-B4}{P-KB3}$; 5. $\frac{Kt \times P}{P \times Kt}$; 6. $\frac{Q-R5 \text{ ch.}}{K-K2}$	150
--	-----

	PAGE
GAME LVI. 4. $\overline{P-Kt5}$; 5. $\frac{B \times P \text{ ch.}}{K \times B}$	152

BISHOP'S GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-B4}{P \times P}$; 3. $\overline{B-B4}$;

GAME LVII.	3. $\overline{Q-R5 \text{ ch.}}$; 4. $\frac{K-B1}{B-B4}$; 5. $\frac{P-Q4}{B-Kt3}$.	155
Variation	" " "	157
GAME LVIII.	" " "	158
Variations	" " "	159
GAME LIX.	" " "	160
Variations	" " "	161, 162
GAME LX.	" " "	163
Variation	" " "	164
GAME LXI.	" 4. $\overline{P-Q3}$; 5. $\frac{Kt-KB3}{B-KKt5}$	165
Variations	" " "	167
GAME LXII.	" " "	168
Variations	" " "	169
GAME LXIII.	" " "	170
Variations	" " "	172, 173
GAME LXIV.	" " "	174
Variations	" " "	175-177
GAME LXV.	3. $\overline{B-K2}$; 4. $\frac{P-Q4}{B-R5 \text{ ch.}}$; 5. $\frac{K-B1}{P-KKt4}$	178
GAME LXVI.	3. $\overline{Kt-K2}$; 4. $\frac{Q-B3}{Kt-Kt3}$; 5. $\frac{P-Q4}{Q-R5 \text{ ch.}}$	179

KING'S GAMBIT DECLINED. (I.)

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{Kt-KB3}$;

GAME LXVII.	3. $\frac{Kt-QB3}{P \times P}$; 4. $\frac{P-Q4}{B-Kt5}$; 5. $\frac{B-Q3}{Q-K2}$	PAGE 181
Variation		183

KING'S GAMBIT DECLINED. (II.)

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P-Q4}$;

GAME LXVIII.	3. $\frac{KP \times P}{Q \times P}$; 4. $\frac{Kt-QB3}{Q-K3}$; 5. $\frac{Kt-KB3}{P \times P \text{ dis. ch.}}$	185
--------------	--	-----

KING'S GAMBIT DECLINED. (III.)

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{B-B4}$;

GAME LXIX.	3. $\frac{Kt-KB3}{P-Q3}$; 4. $\frac{P-B2}{Q-K2}$; 5. $\frac{P-Q4}{P \times QP}$	187
------------	---	-----

GRECO COUNTER GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-KB4}$;

GAME LXX.	3. $\frac{Kt \times P}{Q-K2}$; 4. $\frac{Q-R5 \text{ ch.}}{P-KKt3}$; 5. $\frac{Kt \times KtP}{Q \times P \text{ ch.}}$	189
Variations	" " "	191
GAME LXXI.	" " "	193
Variations	" " "	194
GAME LXXII.	3. $\frac{P \times P}{P-K5}$; 4. $\frac{Kt-K5}{Kt-KB3}$; 5. $\frac{P-KKt4}{F-Q3}$	195

CALABRESE COUNTER GAMBIT.

1. $\frac{P-K4}{P-K4}$; 2. $\frac{B-B4}{P-KB4}$;

GAME LXXIII. 3. $\frac{B \times Kt}{R \times B}$; 3. $\frac{Q-Kt5 \text{ ch.}}{P-Kt3}$; 4. $\frac{Q \times RP}{R-Kt2}$ PAGE 197

COUNTER GAMBIT (IRREGULAR).

1. $\frac{P-K4}{P-K4}$; 2. $\frac{P-KB4}{P-KB4}$;

GAME LXXIV.

3. $\frac{KP \times P}{Q-Kt5 \text{ ch.}}$; 4. $\frac{P-KKt3}{Q-K2}$; 5. $\frac{Q-R5 \text{ ch.}}{K-Q1}$ 199

QUEEN'S GAMBIT (ACCEPTED).

1. $\frac{P-Q4}{P-Q4}$; 2. $\frac{P-QB4}{P \times P}$;

GAME LXXV. 3. $\frac{P-K3}{P-QKt4}$; 4. $\frac{P-QR4}{P-QB3}$; 5. $\frac{P \times P}{P \times P}$ 200

GAME LXXVI. 3. $\frac{P-K4}{P-QKt4}$; 4. $\frac{P-QR4}{P-QB3}$; 5. $\frac{P \times P}{P \times P}$ 202

QUEEN'S GAMBIT (DECLINED).

1. $\frac{P-Q4}{P-Q4}$; 2. $\frac{P-QB4}{P-QB4}$;

GAME LXXVII. 3. $\frac{QP \times P}{Q-R4 \text{ ch.}}$; 4. $\frac{Q-Q2}{Q \times Q \text{ ch.}}$; 5. $\frac{Kt \times Q}{P \times P}$ 204

END-GAMES I.—XIII. 207-229

THE GAMES OF GRECO

GAME I.

GIUOCO PIANO.

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃
3. B—B ₄	B—B ₄
4. P—B ₃	Kt—B ₃
5. P—Q ₄	P × P
6. P × P*	B—Kt ₅ ch.

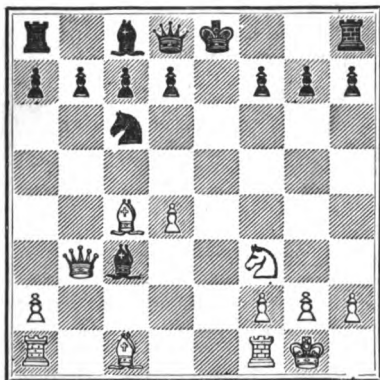
* Up to this point the play has been orthodox on both sides, though modern authorities favour 6. P—K₅ rather than 6. P × P. After 6. B—Kt₅ ch., the approved reply for White is 7. B—Q₂ (Von der Lasa, by the way, recommends K—B₁). If, however, Black is but a moderate player, he is by no means unlikely, after 7. Kt—B₃, to fall into the trap shown in the text, when his ninth move will cost him the game. If after 10. Q—Kt₃ he seeks, by castling or otherwise, to ward off the impending attack on his K, White plays 11. Q × B, having a piece for two pawns, and an overwhelming advantage in position.

It may be well to remind the reader that (as already stated in the Introduction) Greco's Games, even on the winning side, are not to be regarded as models throughout of correct play, but rather as examples of brilliant *tours de force*, often only made possible by some previous departure from accepted rule, which the loser has not had the skill or the acuteness to take advantage of.

- | White. | Black. |
|------------|----------|
| 7. Kt—B3 | Kt × KP |
| 8. Castles | Kt × Kt* |
| 9. P × Kt | B × P |
| 10. Q—Kt3 | |

(The Position is now as Fig. 1.)

Black.



White.

FIG. 1.

Position after
White's 10th
Move.

* Better 8. B × Kt, and after 9. P × B, either 9. P—Q4, or Castles.

The moves in the text, up to White's 8th inclusive, are precisely those of Schlechter *v.* Lasker, the last game played by the Champion in the International Tournament, 1899. The game was continued as follows :—

- | | |
|------------|--------|
| 8. | B × Kt |
| 9. P—Q5 | Kt—K4 |
| 10. P × B | Kt × B |
| 11. Q—Q4 | P—KB4 |
| 12. B—Kt5 | Kt × B |

White.	Black.
10.	B × R*
11. B × BP ch.	K—B1†
12. B—KKt5	Kt—K2
13. Kt—K5‡	B × P
14. B—Kt6	P—Q4
15. Q—KB3 ch.	B—KB4
16. B × B	B × Kt
17. B—K6 dis. ch.	B—B3
18. B × B	P × B¶
19. Q × BP ch.	K—K1
20. Q—B7 mate.	

13. Q × KtP	R—B1
14. Kt × Kt	Q—B3
15. KR—K1 ch.	K—Q1
16. Q × Q ch.	R × Q
17. R—K2	P—KR3
18. QR—K1	P—B3
19. R—K8 ch.	K—B2
20. Kt—R7	R—B2
21. R—R8	P—Kt4
22. QR—K8	B—Kt2

Resigns.

* For 10. B × P, see Game II.

† This move is obviously forced. If he were to play 11. K—K2, 12. B—KKt5 ch. would capture Q.

‡ 13. R × B, or R—K1, would also give White a winning game.

§ The only move, short of an immediate sacrifice of the Q, even to delay the threatened mate. White has two pieces *en prise*, but if Black takes either, mate follows at once.

|| If 16. K—K1, then 17. B—Kt6 ch. Black can only reply 17. P × B, or Kt × B, and White mates (by Q—B7) next move.

¶ If 18. K—K1; 19. B × KtP, and wins.

VARIATION A

Moves as before up to White's 12th inclusive.

(Position as Fig. 2.)

Black.

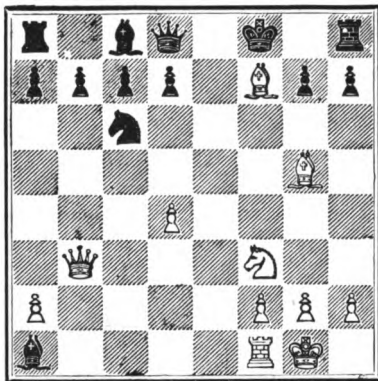


FIG. 2.

Position after
White's 12th
Move.

White.

White.

12.
13. Kt—K₅
14. Q—KB₃*
15. B—K₆
16. B—R₆ ch.
17. B—B₇ mate.

Black.

- Kt—K₂
P—Q₄
B—KB₄
P—KKt₃†
K—K₁

* White might here play 14. B × P. If 14. Q × B, then 15. B × Kt ch., followed by 16. Q × Q. The text-move is, however, stronger.

† If 15. P—KR₃, then 16. B × B, and if 16. P × B, 17. B—K₆ dis. ch., and mates next move.

VARIATION B.

Moves as before up to White's 12th inclusive.

(Position as Fig. 2.)

White.	Black.
12.	Kt × QP
13. Q—R ₃ ch.	K × B
14. B × Q	R × B*
15. R × B	Kt—B ₇
16. Q—Kt ₃ ch.	K—B ₁
17. Q × Kt, with a winning game.	

* If 14. $\frac{\text{Kt} \times \text{Kt ch.}}{\text{Kt} \times \text{Kt ch.}}$; 15. $\frac{\text{Q} \times \text{Kt ch.}}{\text{B—B}_3}$; 16. $\frac{\text{B} \times \text{P}}{\text{R—K}_1}$;
 17. $\frac{\text{Q—R}_5 \text{ ch.}}{\text{K—B}_1}$; 18. $\frac{\text{B—Q}_6 \text{ ch.}}{\text{B—K}_2}$; 19. $\frac{\text{R—K}_1}{\text{R—K}_1}$, &c.

GAME II.*

GIUOCO PIANO

White.	Black.
1. <i>P—K4</i>	<i>P—K4</i>
2. <i>Kt—KB3</i>	<i>Kt—QB3</i>
3. <i>B—B4</i>	<i>B—B4</i>
4. <i>P—B3</i>	<i>Kt—B3</i>
5. <i>P—Q4</i>	<i>P × P</i>
6. <i>P × P</i>	<i>B—Kt5 ch.</i>
7. <i>Kt—B3</i>	<i>Kt × KP</i>
8. <i>Castles</i>	<i>Kt × Kt</i>
9. <i>P × Kt</i>	<i>B × P</i>
10. <i>Q—Kt3</i>	<i>B × P†</i>
11. <i>B × P ch.</i>	<i>K—B1</i>
12. <i>B—Kt5</i>	<i>B—B3</i>

* To save the reader the trouble of constantly looking back to preceding pages, it has been thought better not to multiply "Variations," beyond two or three, upon a single stem. Where the number materially exceeds this limit, a fresh start is made in the shape of a new Game (herein following the plan adopted by Greco himself). For facility of reference, however, moves which are identical with those of a preceding Game are printed in *italics*.

† Black in this case, perceiving the danger of taking the R, seeks only to save his B, attacked by White's last move. The capture of the P keeps the B in play, and enables him to meet the attack on his Q (by White's 12. B—KKt5), in a different manner.

White.	Black.
13. QR—K1*	Kt—K2
14. B—R5	

(Position as Fig. 3.)

Black.

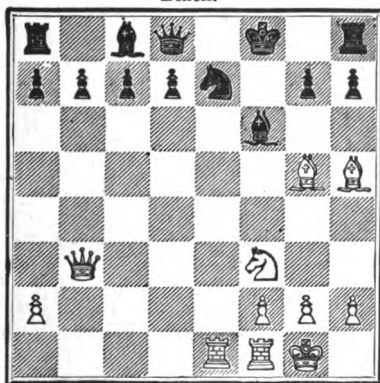


FIG. 3.

Position after
White's 14th
Move.

White.	
14.	Kt—Kt3
15. Kt—K5	Kt × Kt
16. R × Kt	P—KKt3
17. B—R6 ch.	B—Kt2
18. R—B5 ch.	P × R
19. Q—B7 mate.†	

* Threatening 14. R—K8. If 13. B—K2, then 14. R × B, followed by 15. KR—K1, with a won game.

† A brilliant finish, and an excellent example of Greco's dashing style. Piece after piece is left *en prise*, but the vigour of the attack leaves the enemy no time to take advantage of their unprotected condition.

If, instead of P × R, Black at move 18 plays K—K2, White rejoins with 19. R—K1 ch., and mates with Q at Q5.

VARIATION A.

Repeat Moves to White's 14th inclusive.

(Position as Fig. 3.)

White.

14.

15. R × Kt

16. R—K1 ch.

Black.

P—Q4

K × R*

(Position as Fig. 4.)

Black.

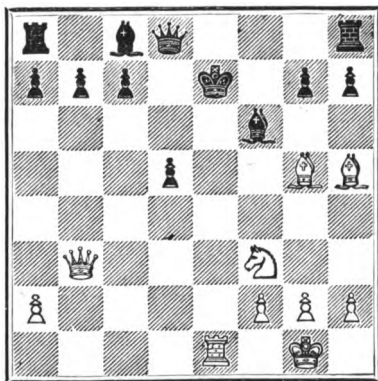


FIG. 4.

Position after
White's 16th
Move.

White.

16.

17. Q—Kt4 ch.

18. R—K8 ch.

19. B × Q, and wins.

K—B1†

K—Kt1

Q × R

* If 15. $\overline{B \times R}$, then 16. $\overline{B \times B}$, 17. $\overline{R-K1}$, &c.

† If 16. K—Q2, then 17. Q × QP mate.

VARIATION B.

Repeat Moves to White's 16th inclusive.
(Position as Fig. 4.)

White.	Black.
16.	K—Q ₃
17. B—B ₄ ch.	K—B ₃
18. R—QB ₁ ch.	K—Q ₂
19. Q × QP ch.	K—K ₂
20. Q—B ₇ mate.	

VARIATION C.

Repeat Moves to White's 14th inclusive.
(Position as Fig. 3.)

14.	P—Q ₄
15. R × Kt	Q × R
16. R—K ₁	Q—Q ₂
17. Q—Kt ₄ ch.	K—Kt ₁
18. R—K ₈ ch.	Q × R
19. B × Q, and wins.	

VARIATION D.

Repeat Moves to White's 14th inclusive.
(Position as Fig. 3.)

14.	P—Q ₄
15. R × Kt	Q × R
16. R—K ₁	B—K ₃
17. Kt—Q ₄	B × B
18. Kt × B ch.	K—Kt ₁
19. Q × QP	P—QB ₃
20. Q—Kt ₃	Q—KB ₃
21. Kt × B dis. ch.*	K—B ₁
22. Q—Kt ₄ ch.	K—Kt ₁
23. B—B ₇ ch.	Q × B
24. Kt × Q, and wins.	

* As Lewis points out, White might bring the game to a quicker termination by 21. Kt—Q₈ dis. ch., when Black is mated in, at most, two moves.

GAME III.

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>P—B₃</i>	<i>Kt—B₃</i>
5. <i>P—Q₄</i>	<i>P × P</i>
6. <i>P × P</i>	<i>B—Kt₅ ch.</i>
7. <i>B—Q₂</i>	<i>Kt × KP*</i>
8. <i>B × B</i>	<i>Kt × B</i>
9. <i>B × P ch.</i>	<i>K × B</i>
10. <i>Q—Kt₃ ch.</i>	<i>P—Q₄</i>
11. <i>Kt—K₅ ch.</i>	<i>K—Kt₁</i>
12. <i>Q × Kt</i>	<i>Q—KB₃</i>
13. Castles	<i>P—QB₄</i>
14. <i>Q—Kt₅</i>	

(Position as Fig. 5.)

14.	<i>P—QKt₃†</i>
15. <i>Q—K₈ ch.</i>	<i>Q—B₁</i>

* This is a weak move, as, after the exchange of Bs, both Black's Kts are left unguarded. His proper move was 7. *B × B*, with *P—Q₄* to follow.

† This is an ill-advised move. Black should have availed himself of his momentary respite to play *P—KR₃*, making a way of escape for his K.

Black.

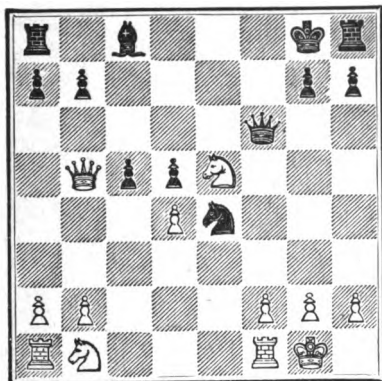


FIG. 5.

Position after
White's 14th
Move.

White.

- White.
 16. Q—QB6
 17. Q × QP ch.
 18. Q × Q mate.

Black.

- B—R3
 Q—B2

GAME IV.

GIUOCO PIANO.

White.	Black.
1. $P-K_4$	$P-K_4$
2. $Kt-KB_3$	$Kt-QB_3$
3. $B-B_4$	$B-B_4$
4. $P-B_3$	$Kt-B_3$
5. $P-Q_4$	$P \times P$
6. $P \times P$	$B-Kt_3^*$
7. $P-K_5$	$KKt-Kt_1^\dagger$
8. $P-Q_5$	$QKt-K_2^\ddagger$
9. $P-Q_6$	

(Position as Fig. 6.)

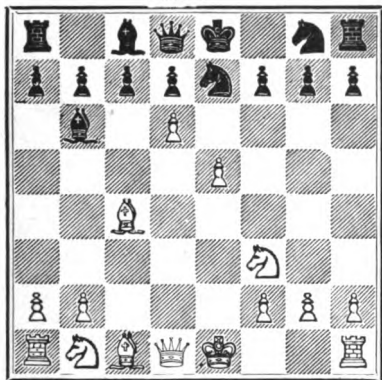
* This is a very weak move, as it invites a dangerous attack on the KKt by 7. $P-K_5$; check, by 6. . . . $B-Kt_5$, as in previous games, is preferable.

† This loses Black two moves, and the game, but he has no other square to which the Kt can safely retreat. If 7. . . . $Kt-K_5$, then 8. $Q-K_2$; and if 8. . . . $P-Q_4$, then $P \times P$ *en passant*. If 7. . . . $Kt-KR_4$, 8. $Kt-Kt_5$. If he adopts the alternative defence, 7. . . . $P-$

Q_4 , the continuation will be 8. $P \times Kt$ $P \times B$; 9. Kt moves; 10. $Q-K_2$ ch., and again Black has a bad game.

‡ Best. If 9. . . . $Kt-QR_4$, then 10. $B-Q_3$, threatening 11. $P-QKt_4$. If to prevent this he plays 10. . . . $P-QB_4$, White replies with $P-Q_6$, obtaining a very strong position.

Black.



White.

FIG. 6.

Position after
White's 9th
Move.

White.

9.
10. Q—Q5
11. B × Kt
12. B × P
13. Q—Q2
14. B—KB6, winning the Q and the game.†

Black.

- Kt—QB3
Kt—KR3
R—B1*
Kt—Kt5
R—KKt1

* If 11. Castles; 12. Kt—Kt5; 13. Q—K4; 14. P—KKt3; 15. Q—R4, and wins.

† Black might get a momentary counter-attack by 14. . . . B—R4, threatening 15. . . . Kt—B7 ch., but 15. Castles, or 15. Kt—QB3 would be a complete reply, leaving White's attack unaltered.

VARIATION A.

Repeat Moves to White's 9th inclusive
(Position as Fig. 6.)

White.	Black.
9.	P × P
10. P × P	Kt—QB ₃
11. Q—Q5*	Q—KB ₃
12. Castles	Kt—KR ₃
13. R—K ₁ ch.	K—B ₁
14. B—KKt5	

(Position as Fig. 7.)

Black.



White.

FIG. 7.

Position after
White's 14th
Move.

* "White might also play QB to adverse KKt's fourth square, and if Black play KBP one square, White will speedily win the game by playing Q to adverse Q's fourth square. Black must therefore, instead of KBP one square, play KKt to KB's third square; White should then check with the Q, and afterwards castle." (LEWIS.)

White.	Black.
14.	Q × KtP
15. B × Kt	B × P ch.*
16. K—B1	Q—B3
17. B—KKt5	Q—Kt3
18. K × B	P—QR3
19. Kt—R4	Q—R4
20. B—K7 ch	K—Kt1
21. Q × Q	P—KKt3
22. Q—R6, and mates next move.	

VARIATION B.

Moves as before up to White's 14th inclusive.

(Position as Fig. 7.)

14. . .	Q—B4
15. Q—Q2	B—R4
16. Kt—B3	P—QKt3†
17. B × Kt	P × B‡
18. Q × P ch.	K—Kt1
19. R—K8 mate.	

* "If Black take the KBP with the Q, White should play—

16. K to R square	QKt to Q square
17. QB takes KKtP, and checks	K takes B
18. Q to adv. KKt fourth square, check	K to KB square
19. R to adv. K square, check	K takes R

20. Q to adv. K second square and checkmates." (LEWIS.)

† Presumably to make an exit for the QB, but the move comes too late to be of any service. 16. . . . Q—Kt3 would have been preferable, as to some extent neutralising the effect of White's 17. B × Kt.

‡ This is fatal. B—QKt2 was the only move to delay the catastrophe

GAME V.

GIUOCO PIANO.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>Kt—KB</i> ₃	<i>Kt—QB</i> ₃
3. <i>B—B</i> ₄	<i>B—B</i> ₄
4. <i>P—B</i> ₃	<i>Kt—B</i> ₃
5. <i>P—Q</i> ₄	<i>B—Kt</i> ₃ *
6. <i>P × P</i>	<i>Kt × KP</i> †
7. <i>Q—Q</i> ₅	

(Position as Fig. 8.)

* A very weak move, giving White the opportunity for a deadly attack. Black should have played 5. *P × P*.

† Black has three other moves available at this point, but in each case White should get much the best of the game. The three alternatives are (1) *Kt—KR*₄; (2) *Kt—KKt*₅; and (3) *Kt—KKt*₁. Lewis, in an elaborate note, examines the consequences of each, as under :—

(1.) 6.	<i>Kt—KR</i> ₄
7. <i>B × P</i> ch.	<i>K × B</i>
8. <i>Kt—Kt</i> ₅ ch.	

If then 8. *K—Kt*₁; 9. *Q—Q*₅ ch., and mates next move. If 8. *K—Kt*₃, 9. *Q—Kt*₄ wins; 9. *P—Q*₃ looks plausible, but it is effectually answered by 10. *Kt—K*₆ ch. The only square to which Black's *K* can retreat is *KB*₂, when 11. *Kt × Q* ch. practically finishes the game. If Black plays 9. *Kt × P*, then 10. *Q—B*₅ ch. drives Black's *K* to *R*₃, when 11. *Kt—B*₇ (double ch.) brings the game to a conclusion.

(2.) If 6.	<i>Kt—KKt</i> ₅
7. <i>B × P</i> ch.	<i>K—B</i> sq. (best)
(If <i>K × B</i> , then 8. <i>Kt—Kt</i> ₅ ch., and 9. <i>Q × Kt</i> .)	
8. <i>B—Kt</i> ₅	<i>Kt × KBP</i>

Black.

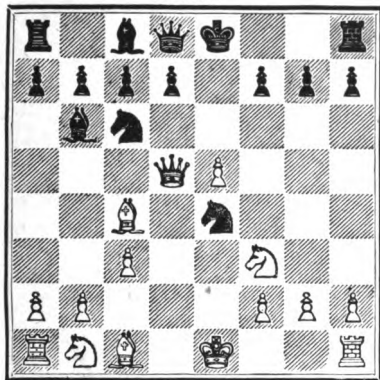


FIG. 8.

Position after
White's 7th
Move.

White.

And to escape mate Black must sacrifice his Kt.
The utmost he can do is to win a P for it, by
7. $\overline{B \times P \text{ ch.}}$; 8. $\overline{K-K_2}$; 9. $\overline{Q \times KKt}$
 $\overline{B-Kt_3}$.

White.

- 9. $\overline{Q-Kt_3}$
- 10. $\overline{B-R_5}$
- 11. $\overline{R-B_1}$
- 12. $\overline{Kt-Q_4}$
- 13. $\overline{P \times B}$

Black.

- $\overline{Kt-K_2}$
- $\overline{P-Kt_3}$
- $\overline{P \times B}$
- $\overline{B \times Kt}$

followed by $\overline{R \times Kt}$, with a won game.

If 8. . . .

- 9. $\overline{K-K_2}$
- 10. $\overline{Q-Kt_3}$
- 11. $\overline{B-R_5}$
- 12. $\overline{B \times Kt(Kt_4)}$, &c.

(3.) If 6. . . .

- 7. $\overline{B-KKt_5}$

$\overline{B \times P \text{ ch.}}$, then

- $\overline{Kt-K_2}$
- $\overline{B-Kt_3}$
- $\overline{P-Kt_3}$

$\overline{Kt-KKt_1}$ (best)

$\overline{KKt-K_2}$ (best)

and White should win by force of superior development.

C

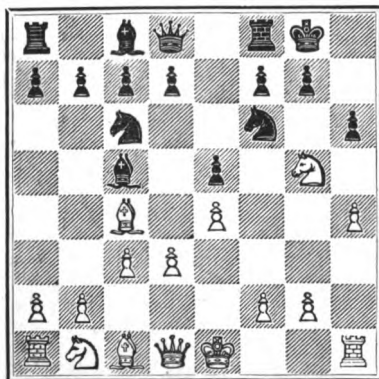
GAME VI.

GIUOCO PIANO.

- | White. | Black. |
|--------------------------------|---------------------------|
| 1. <i>P—K</i> ₄ | <i>P—K</i> ₄ |
| 2. <i>Kt—KB</i> ₃ | <i>Kt—QB</i> ₃ |
| 3. <i>B—B</i> ₄ | <i>B—B</i> ₄ |
| 4. <i>P—B</i> ₃ | <i>Kt—B</i> ₃ |
| 5. <i>Kt—Kt</i> ₅ * | Castles |
| 6. <i>P—Q</i> ₃ | <i>P—KR</i> ₃ |
| 7. <i>P—KR</i> ₄ | |

(Position/as Fig. 9.)

Black.



White.

FIG. 9.

Position after
White's 7th
Move.

* Following a well-known form of attack in the *Two Knights' Defence*; but in this case Black's KB has been

White.	Black.
7.	P × Kt*
8. P × P	Kt—KR ₂
9. Q—KR ₅ , and wins.†	

moved, and he is enabled to defend his KBP by castling, which makes a vast difference. With proper play on the part of Black, White should lose.

* This move is fatal. It not only opens the file to White's R, but exposes Black's KKt, which is the keystone of his defence, to the attack of White's P, the very thing he is most concerned to avoid. P—Q3 would have been his proper move.

† For if

9.	R—K1 (best)
10. Q × BP ch.	K—R1
11. R × Kt ch.	K × R
12. Q—R ₅ mate.	

GAME VII.*

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>P—B₃</i>	<i>Q—K₂†</i>

* Professor Tomlinson, 'Amusements in Chess,' p. 176, quotes this game, with the following commentary:—"In this game the attack is very brilliant, and quite in the style of this master. It is, however, a general complaint against Greco's Games that the brilliant play is on one side only. We are disposed to think that such must necessarily be the case, not only with Greco's, but with the games of all brilliant players, because such games, if properly opposed, must cease to be brilliant. The feeble play of the adversary serves as the foil whereby such games become brilliant. The more equally players are matched, the less becomes the opportunity for the display of daring and brilliant stratagems—they are seen through and defeated long before they are matured.

"The young chess student will therefore bear in mind that 'Greco's Games,' as specimens of brilliant and ingenious attack, are admirable and worthy of attentive study, because they reveal many of the most refined resources of the game; but he must not expect to find a model for chess play on both sides. With a little attention, however, he will derive benefit from the faults committed on the one side, as well as from the skill displayed on the other."

† 4. . . . Q—K₂. This is the characteristic move of this game. It was specially advocated by Lewis, and was at one time a very popular defence, as it was supposed to prevent White's continuing with 5. P—Q₄. That, however, has been long since disproved, and this mode of defence is practically abandoned. In the existing position, Black could continue by 5. . . . B × P ch., and if 6. K × B, then 6. . . . Q—QB₄ ch., regaining the B, with the gain of a pawn.

- | White. | Black. |
|--------------|--------|
| 5. Castles | P—Q3 |
| 6. P—Q4 | B—Kt3* |
| 7. B—KKt5 | P—B3† |
| 8. B—R4 | P—Kt4‡ |
| 9. Kt × KtP | P × Kt |
| 10. Q—R5 ch. | K—Q2 |
| 11. B × P | |

(The position is now as Fig. 10.)

Black.



White.

FIG. 10.

Position after
White's 11th
Move.

White has, however, at his command several ways of safeguarding himself against this possibility. The text-move, 5. Castles, is one of such methods.

* The withdrawal of the B is in this case better than 6. . . . P × P; which being followed by 7. P × P, would leave White with the stronger centre.

† Here Kt—KB3 would be preferable.

‡ This is an ill-advised move. It opens the diagonal on the K, and gives White the opportunity, by means of the sacrifice of the Kt, for an overwhelming attack. Von der Lasa recommends 8. . . . P—KR4.

White.	Black.
11.	Q—Kt 2
12. B—K6 ch.	K × B (forced)
13. Q—K8 ch.	Kt (either)—K7
14. P—Q5 mate.	

VARIATION A.

Repeat Moves to White's 11th inclusive.

(Position as Fig. 10.)

11.	Q—B1
12. B—B7	P × P
13. Q—Kt4 (or R3) mate.	

VARIATION B.

Repeat Moves as in Var. A. to White's 12th inclusive.

12.	QKt—K2
13. P × P	P × P
14. R—Q1 ch.	K—B3
15. B—K8 ch.	K—B4
16. B—K3 ch.	K—B5
17. P—QKt3 (or Kt—R3) mate.	

GAME VIII.

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>P—B₃</i>	<i>Q—K₂</i>
5. <i>Castles</i>	<i>P—Q₃</i>
6. <i>P—Q₄</i>	<i>B—Kt₃</i>
7. <i>B—KKt₅</i>	<i>P—B₃</i>
8. <i>B—R₄</i>	<i>P—Kt₄</i>
9. <i>Kt × KtP</i>	<i>P × Kt</i>
10. <i>Q—R₅ ch.</i>	<i>K—Q₂</i>
11. <i>B × P</i>	<i>Q—B₁</i>
12. <i>B—B₇</i>	<i>QKt—K₂</i>
13. <i>P × P</i>	<i>P—KR₃</i>
14. <i>B—R₄</i>	<i>R—R₂</i>
15. <i>P—K₆ ch.</i>	

(Position as Fig. 11.)

15.	<i>K—B₃</i>
16. <i>B—Q₈ ch.</i>	<i>Q × B</i>
17. <i>Q × Q, with a won game.</i>	

VARIATION A.

Repeat Moves to White's 15th inclusive.

(Position as Fig. 11.)

15.	<i>K—Q₁</i>
16. <i>P—K₅</i>	<i>P—Q₄*</i>
17. <i>Q—B₃</i>	<i>P—B₃</i>

* If 16. *P × P*, then 17. *R—Q₁ ch.*

Black.

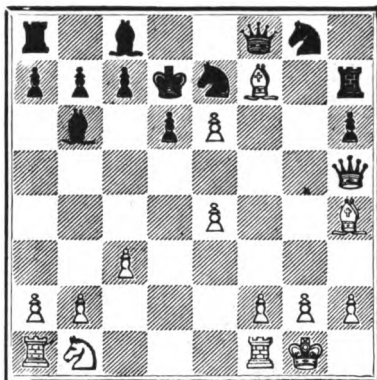


FIG. 11.

Position after
White's 15th
Move.

White.

- | White. | Black. |
|----------------------------------|--------|
| 18. P—B4 | K—B2 |
| 19. Q—QR3* | K—Kt1 |
| 20. B × Kt(Kt8) | Q × B |
| 21. B × Kt, with a winning game. | |
- (Position as Fig. 12.)

VARIATION B.

Repeat Moves of Var. A. to White's 19th inclusive.

- | | |
|-------------|--------|
| 19. | P—QB4 |
| 20. P × P | Kt × P |
| 21. Q—Q3 | R × B† |
| 22. Q × Kt | R—B4 |

* Threatening mate at Q6.

† Black has only a choice of evils. If he endeavours to protect QKt by 21. KKt—K2, then 22. B × Kt; 22. Q × B; 23. Q × Kt, or Q × R.

Black.

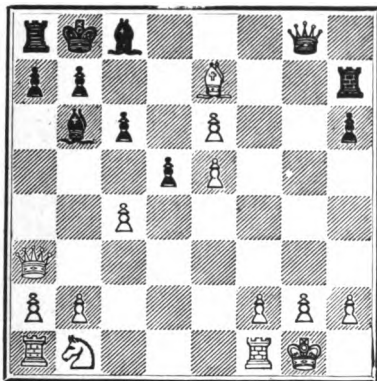


FIG. 12.

Position after
White's 21st
Move.

White.

Black.

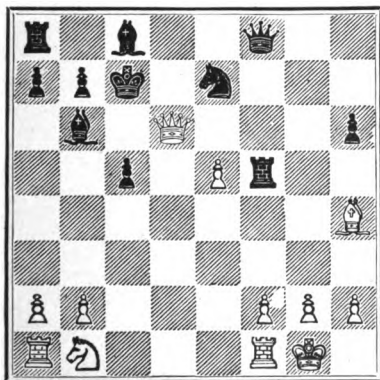


FIG. 13.

Position after
the final Move.

White.

White.

23. P—K7

24. Q—Q6 mate.*

Black.

Kt × P

VARIATION C.

Repeat Moves of Var. B. to White's 20th inclusive.

(Position as Fig. 14.)

Black.

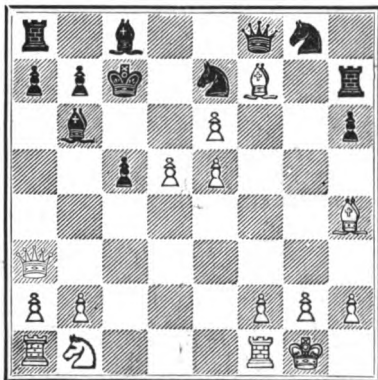


FIG. 14.

Position after
White's 20th
Move (Var. B.)

White.

20. . . .

21. B—Kt3

22. Q × Kt

23. Q—QKt3

24. P—K7

25. P—Q6 ch.

26. Q—Kt5 ch.

Kt(K2)—B4

Kt × B

R—Kt2

P—KR4

Q × B

K—Q2†

K—K3

* Final position as Fig. 13. A good example of the "neatness" of Greco's mates.

† If 25. . . . K—Kt1, then 26. Q × Q; 26. . . . R × Q; 27. P—K8, queens, and wins.

- | White. | Black. |
|--------------------------|--------|
| 27. P—K8 (queens) ch. | Q × Q |
| 28. Q × Q ch., and wins. | |

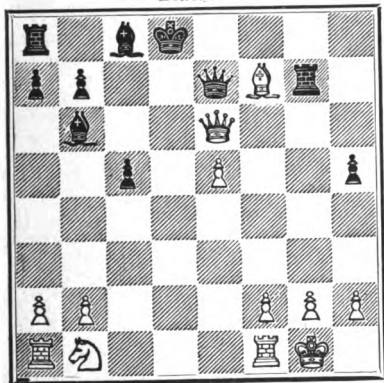
VARIATION D.

If at move 24 Black plays (instead of Q × B)—

- | | |
|----------------|--------|
| 24. | Kt × P |
| 25. P—Q6 ch. | K—Q2 |
| 26. Q—K6 ch. | K—Q1 |
| 27. P × Kt ch. | Q × P |

(Position as Fig. 15.)

Black.



White.

- | | |
|---------------------------------|--------|
| 28. R—Q1 ch. | B—Q2 |
| 29. Q × Q ch. | K × Q |
| 30. B × P | QR—KKt |
| 31. B—B3 | B—B3 |
| 32. B × B | P × B |
| 33. P—KKt3 | R—Kt4 |
| 34. P—KB4, with a winning game. | |

FIG. 15.

Position after
Black's 27th
Move.

GAME IX.

GIUOCO PIANO.

White.

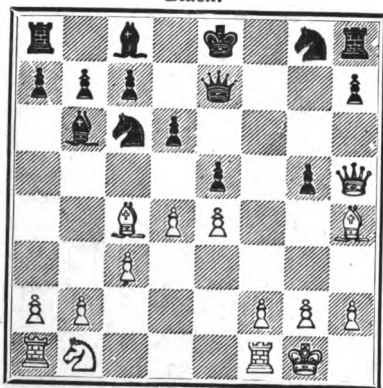
1. *P—K₄*
2. *Kt—KB₃*
3. *B—B₄*
4. *P—B₃*
5. *Castles*
6. *P—Q₄*
7. *B—KKt₅*
8. *B—R₄*
9. *Kt × P*
10. *Q—R₅ ch.*

Black.

- P—K₄*
- Kt—QB₃*
- B—B₄*
- Q—K₂*
- P—Q₃*
- B—Kt₃*
- P—B₃*
- P—Kt₄*
- P × Kt*

(Position as Fig. 16.)

Black.



White.

FIG. 16.

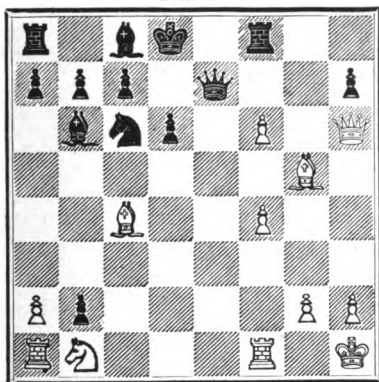
Position after
White's 10th
Move.

White.
 10.
 11. B × P
 12. Q—R6
 13. P—B4
 14. P—K5
 15. K—R1
 16. P × Kt

Black.
 K—Q1
 Kt—B3
 R—B1
 P × QP
 P × QBP dis. ch.
 P × KtP

(Position as Fig. 17.)

Black.



White.

16.
 17. P × Q ch.
 18. Q × R ch.
 19. B—QKt5 ch.
 20. Q—K7 mate.*

P × R (queens)
 Kt × P
 K—Q2
 Kt—B3

FIG. 17.

Position after
 White's 16th
 Move.

* If, instead of 19. Kt—B3, Black plays P—B3, then 20. Q × Kt mate, Should he play 19. K—K3,

VARIATION A.

(Position as Fig. 17.)

If, at move 16, Black, instead of $P \times R$,
plays—

White.	Black.
16.	$R \times P$
17. $Q \times R$	$P \times R$ (queens)
18. $Q \times$ new Q	$B-Q_5$
19. $B \times Q$ ch.	$K \times B$
20. $Kt-B_3$, and wins.	

then 20. $\frac{R-K_1 \text{ ch.}}{K-Q_4}$; 21. $\frac{Q-B_7 \text{ ch.}}{K-B_4 \text{ (or } Q_5)}$; 22. $Q-QB_4$
mate.

GAME X.

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>P—B₃</i>	<i>Q—K₂</i>
5. <i>Castles</i>	<i>P—Q₃</i>
6. <i>P—Q₄</i>	<i>B—Kt₃</i>
7. <i>B—KKt₅</i>	<i>P—B₃</i>
8. <i>B—R₄</i>	<i>P—Kt₄</i>
9. <i>Kt × P</i>	<i>P × Kt</i>
10. <i>Q—R₅ ch.</i>	

(Position as Fig. 16.)

10.	<i>K—B₁</i>
11. <i>B × P</i>	<i>Q—K₁*</i>
12. <i>Q—B₃ ch.</i>	<i>K—Kt₂</i>
13. <i>B × Kt</i>	

(Position as Fig. 18.)

13.	<i>R × B</i>
14. <i>Q—B₆ mate.</i>	

* If 11. *Kt—B₃* ; 12. *B—R₆ ch.*, and mate follows.

13. Q × B is equally fatal, but by 13. K × B Black may prolong the game considerably, as under :—

VARIATION A.

(Position as Fig. 18.)

Black.

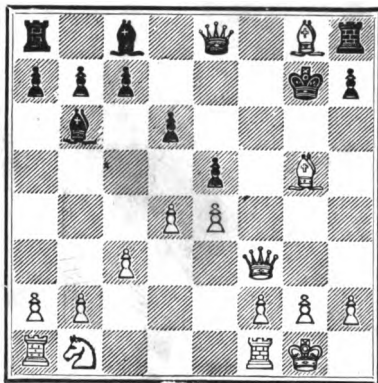


FIG. 18.

Position after
White's 13th
Move.

White.

White.

13.
14. P—Q5
15. K—B6
16. Kt—Q2
17. B × R
18. Kt—Q
19. P—KR3
20. P—B4
21. Kt × B
22. QR—Q1
23. P—KB4

Black.

- K × B
- Kt—K2
- Q—B2
- P—KR3
- Q × Q
- K × B
- B—Q2
- B—Q5
- P × Kt
- P—B4
- R—KB1

White.	Black.
24. P—K ₅	P × P
25. P × P	R × R ch.
26. R × R	K—Kt ₂
27. P—K ₆	B—K ₁
28. P—Q ₆	Kt—B ₃
29. P—Q ₇	B—Kt ₃
30. P—K ₇	Kt × P
31. P—Q ₈ (queens), and wins.	

GAME XI.

GIUOCO PIANO.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>Kt—KB</i> ₃	<i>Kt—QB</i> ₃
3. <i>B—B</i> ₄	<i>B—B</i> ₄
4. <i>P—B</i> ₃	<i>P—Q</i> ₃
5. <i>P—Q</i> ₄	<i>P × P</i>
6. <i>P × P</i>	<i>B—Kt</i> ₅ ch.
7. <i>Kt—B</i> ₃	<i>Kt—B</i> ₃
8. Castles	<i>B × Kt</i>
9. <i>P × B</i>	<i>Kt × KP</i> *
10. <i>R—K</i> ₁	<i>P—Q</i> ₄
11. <i>R × Kt</i> ch.†	<i>P × R</i>
12. <i>Kt—Kt</i> ₅	Castles‡
13. <i>Q—R</i> ₅	<i>P—KR</i> ₃
(Position as Fig. 19.)	
14. <i>Kt × P</i>	<i>Q—B</i> ₃
15. <i>Kt × RP</i> double ch.	<i>K—R</i> ₁
16. <i>Kt—B</i> ₇ double ch.	<i>K—Kt</i> ₁
17. <i>Q—R</i> ₈ mate.	

* Better 9. . . . Castles.

† This is a hazardous move, and, with good play on the part of Black, might well lose the game for White.

‡ "Castling is not good play; it would be better to move Q to K2."—(LEWIS.) Dufresne suggests 12. . . . *Kt—K*₄, followed by 13. . . . *P—KR*₃, which seems even more effective.

VARIATION A.

Moves as before to Black's 13th inclusive.

(Position as Fig. 19.)

Black.

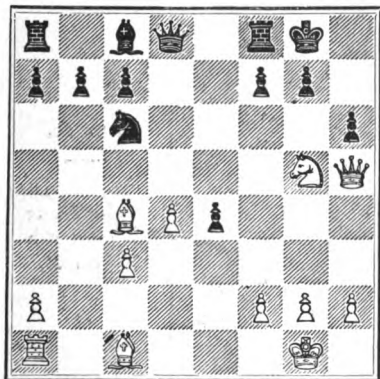


FIG. 19.

Position after
Black's 13th
Move.

White.

White.

14. Kt × P
15. B × R ch.
16. B—R₃ ch.
17. B—Kt₃
18. Q—Q₅
19. B × P
20. Q—KK₈ mate.

Black.

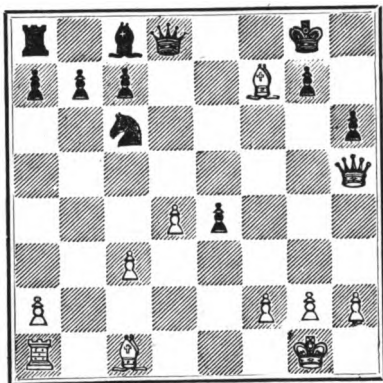
- R × Kt
- K—B₁
- Kt—K₂
- Q—K₁
- P—B₄
- P—QR₃*

At move 15, Black (instead of K—B₁) might

* 19. . . . P—QR₃. This seems a purposeless move, but the only move which even nominally alters the position would be B—K₃, and this only delays the inevitable mate by a single move.

have played K—R1 or K—R2. The consequences of these moves are shown in the two following variations.

Black.



White.

FIG. 20.

Position after
White's 15th
Move.

VARIATION B.

(Position as Fig. 20.)

White.

Black.

15.

K—R2

16. QB × P

P × B

17. Q—Kt6 ch.

K—R1

18. Q × RP mate.

VARIATION C.

(Position as Fig. 20.)

15.

K—R1

16. QB × P

B—Kt5

White.	Black.
17. B × P double ch.	K × B
18. Q—Kt6 ch.	K—B ₁
19. B—Kt3	Q—K ₁ *
20. Q—Kt8 ch.	K—K ₂
21. Q × B	K—Q ₁
22. R—K ₁	P—K6
23. R × P, and wins.	

* If 19. Q—Q₂, White still plays 20. Q—Kt8, and captures R.

GAME XII.*

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. Castles	<i>Kt—B₃†</i>
5. <i>R—K₁</i>	Castles
6. <i>P—B₃</i>	<i>Q—K₂‡</i>
7. <i>P—Q₄</i>	<i>P × P</i>
8. <i>P—K₅</i>	<i>Kt—KKt₅</i>
9. <i>P × P§</i>	<i>Kt × P(Q₅)</i>
10. <i>Kt × Kt</i>	<i>Q—R₅</i>

(Position as Fig. 21.)

* In this and the next following games, contrary to his usual practice, Greco gives the victory to the second player. In such cases, Black is, in the original text, made first player, but in the present version it has been thought better to follow the modern practice; and the first move is given throughout to White.

† 4. *P—Q₃* would have been safer for Black. A modern player would probably here reply to the text-move with 5. *P—Q₄* (the Max Lange Attack), but the possibilities of this form of opening had not been unfolded in the time of Greco, who does not venture to advance *P—Q₄* without having paved the way for it by *P—QB₃*.

‡ Here again *P—Q₃* would be preferable.

§ 9. *B—KKt₅* might here be played, developing a piece, and driving Black's *Q* to *K₁*, with loss of time and position.

Black.

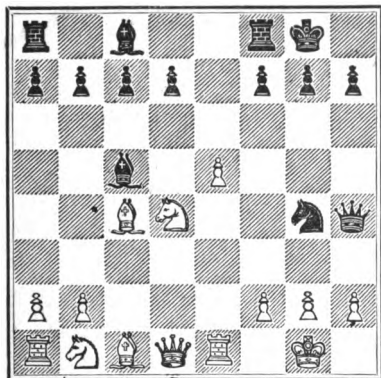


FIG. 21.

Position after
Black's 10th
Move.

White

White.

11. Kt—KB₃12. K—R₁

13. Kt (or R) × Q

Black.

Q × BP ch.

Q—Kt8 ch.

Kt—B₇ mate.*

VARIATION A.

(Position as Fig. 21.)

If White, instead of 11. Kt—KB₃, plays—11. P—KR₃

12. Q moves

Kt × BP

B × Kt, and wins.

* This game is specially interesting, as being one of the earliest recorded instances of "smothered mate." A still earlier example, however, is found in Damiano (1512).

VARIATION B.

Moves as before up to Black's 10th inclusive.

(Position as Fig. 21.)

White.	Black.
11. B—K ₃	Q × RP ch.
12. K—B ₁	Q—R8 ch.
13. K—K ₂	Q × P
14. R—Kt ₁	Kt × B
15. K × Kt	B × Kt ch.
16. K × B	Q × P ch.
17. K—B ₃	Q—K6 ch.
18. B—Q ₃	Q × P ch.

with a winning game, having five Pawns for a minor piece.

GAME XIII.

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>Castles</i>	<i>Kt—B₃</i>
5. <i>R—K₁</i>	<i>Castles</i>
6. <i>P—B₃</i>	<i>R—K₁*</i>
7. <i>P—Q₄</i>	<i>P × P</i>
8. <i>P—K₅†</i>	<i>Kt—KKt₅</i>
9. <i>B—KKt₅</i>	<i>Kt × BP</i>

(Position as Fig. 22.)

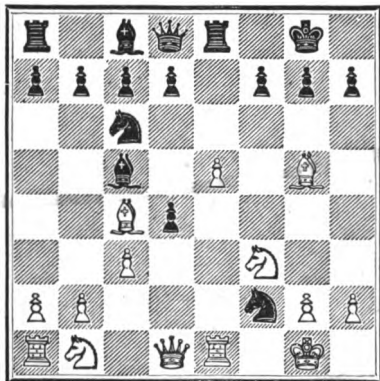
10. <i>B × Q</i>	<i>Kt × Q</i>
11. <i>R × Kt</i>	<i>P × P</i> dis. cn.
12. <i>K—B₁</i>	<i>P × P</i>
13. <i>QKt—Q₂</i>	<i>P × R</i> (queens)
14. <i>R × Q</i>	<i>Kt × B</i>

with a winning game, having R and three Pawns advantage.

* *P—Q₃* should have preceded this move. It is a generally accepted principle that when White has castled, Black should advance this Pawn as soon as possible.

† Or 8. *Kt—Kt₅*, threatening an attack which would at any rate give Black considerable trouble.

Black.



White.

FIG. 22.

Position after
Black's 9th
Move.

VARIATION A.

First nine Moves on each side as before.

(Position as Fig. 22.)

White.

10. K × Kt
11. K—B1
12. Kt—QB3
13. Q × Q

Black.

- P × P dis. ch.
- P × P
- P × R (queens)
- B—K2

with a winning game, having the exchange and three Pawns advantage.

VARIATION B.

First nine Moves on each side as before.

(Position as Fig. 22.)

White.	Black.
10. Q—Kt3	P × P
11. B × Q*	P × P
12. Q × P†	Kt—Q6 (or —Q8) dis. ch.
13. K—B1	Kt × Q
14. B × QBP	Kt × B, and wins.

* At this point Kt × P would be the better move, and would indeed go far to get White out of his difficulties. (Compare next game, Var. A.)

† Von der Lasa suggests, as an alternative line of play: 12. $\frac{B \times P \text{ ch.}}{K-R1}$; 13. $\frac{Q \times P}{Kt-Q8 \text{ dis. ch.}}$; 14. $\frac{K-B1}{Kt \times Q}$; 15. $\frac{B \times R}{Kt \times B}$; but in any case White has a bad game

GAME XIV.

GIUOCO PIANO.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Kt—QB₃</i>
3. <i>B—B₄</i>	<i>B—B₄</i>
4. <i>Castles</i>	<i>Kt—B₃</i>
5. <i>R—K₁</i>	<i>Castles</i>
6. <i>P—B₃</i>	<i>R—K₁</i>
7. <i>P—Q₄</i>	<i>P × P</i>
8. <i>P—K₅</i>	<i>Kt—KKt₅</i>
9. <i>B—KKt₅</i>	<i>Kt × BP</i>
(Position as Fig. 22.)	
10. <i>Q—Kt₃</i>	<i>P × P</i>
11. <i>B × Q*</i>	<i>P × P</i>
12. <i>Kt—QB₃</i>	<i>Kt—Q₈ dis. ch.</i>
13. <i>K—B₁</i>	<i>P × R (queens)</i>
14. <i>R × Kt</i>	<i>Q × R ch.</i>
15. <i>Kt × Q</i>	<i>Kt × B, and wins.†</i>

* See note on last game.

† Lewis remarks on this game : " Notwithstanding Greco's assertion, I think it at least doubtful whether the Black have the best of the game." It is in any case to be regretted that the master did not proceed a little further with his demonstration, but regarding Black's two Rooks as being, at this stage, a fair equivalent for White's Queen, Black's extra Pawns should give him the advantage.

VARIATION A.

First nine Moves on each side as before.

(Position as Fig 22.)

White.	Black.
10. Q—Kt3	P × P
11. Kt × P	Kt—R6 double ch.
12. K—R1	Kt—B7 ch.*
13. K—Kt1	Kt—R6 double ch.

And if White perseveres (as he should do) in moving from Kt1, to R1 and *vice versâ*, the game may be drawn by perpetual check. But if—

14. K—B1	Kt × B†
15. Kt × Kt	Q × Kt
16. B × P ch.	K—B1
17. B × R	Q—B5 ch.
18. K—K2	Kt—Q5 ch.
19. K—Q1	Kt × Q
20. P × Kt	K × B, and wins.

* 11. . . . Kt × B, though for the moment winning a piece, would here be an unsafe move, for after 12. $\frac{Kt \times Kt}{Q \times Kt}$ would follow 13. $\frac{B \times P \text{ ch.}}{K-R1}$. If 13. $\frac{K-R1}{K-B1}$, then 14. $\frac{B \times R}{K-B1}$; or if 13. $\frac{K-B1}{K-B1}$, then 14. $\frac{R-B1}{K-B1}$, with an overwhelming attack.

† With White's King at B1, this move is now safe (see preceding note).

GAME XV.

PETROFF'S DEFENCE.*

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—KB ₃ †

* For facility of reference, it has been thought well to distinguish the various Openings by their modern names, though many of the descriptions—as “Petroff Defence,” “Philidor’s Defence,” &c.—have of course been appended to them long since the days of Greco.

† This is a very ancient defence. It is mentioned in what is known as the Göttingen MS. (1490), again by Damiano (1512) (from whom the game in the text is borrowed), and yet later by Lopez, Selenus, Cozio, Ponziani, and others, but did not command much practical respect until about 1830–1840, when it was reintroduced by the Russian player, M. Petroff, by whose name it has since been known. It is now rarely adopted in serious play, though many high authorities may be cited in its favour. It was adopted six times by Pillsbury in the St. Petersburg four-player Tournament of 1895–6, the result being two games won, two drawn, and two lost. Jaenisch originally advocated it as the best defence to 2. Kt—KB₃, though he subsequently modified this opinion. Walker says it “is inferior to QKt—B₃, but may be fairly risked.” Boden advocated it as the best mode of avoiding the Ruy Lopez attack and Evans Gambit, and considered it “the defender’s easiest and most forward plan of developing his game.” He gives the following, borrowed from Staunton’s ‘Handbook,’ as the model form of the Opening:—

1. $\frac{P-K_4}{P-K_4}$; 2. $\frac{Kt-KB_3}{Kt-KB_3}$; 3. $\frac{Kt \times P}{P-Q_3}$; 4. $\frac{Kt-KB_3}{Kt \times P}$;

White.	Black.
3. Kt × P	Kt × P*
4. Q—K ₂	Q—K ₂ †
5. Q × Kt	P—Q ₃
6. P—Q ₄	P—KB ₃
7. P—KB ₄	QKt—Q ₂
8. Kt—QB ₃	QP × Kt
9. Kt—Q ₅	Q—Q ₃
10. QP × P	P × P
11. P × P	

(Position as Fig. 23.)

11.

Q—QB₃‡

5. $\frac{P-Q_4}{P-Q_4}$; 6. $\frac{B-Q_3}{B-K_2}$; 7. $\frac{\text{Castles}}{Kt-QB_3}$; 8. $\frac{P-QB_4}{B-K_3}$;

9. $\frac{P-QR_3}{\text{Castles}}$; 10. Q—QB₂; after which 10. P—KR₃;

or 10. Kt—KB₃, will give Black an even game. Mr. Freeborough says of the Petroff Defence ('Chess Openings,' p. 19), "2. Kt—KB₃ has proved a strong reply."

This Opening has been exhaustively analysed by Mr. Steinitz ('Modern Chess Instructor,' p. 117), who favours 3. P—Q₄ for White. Petroff himself preferred 3. P—Q₃.

* 3. P—Q₃, recommended by Cozio, and adopted by Petroff, is a stronger move for Black at this point.

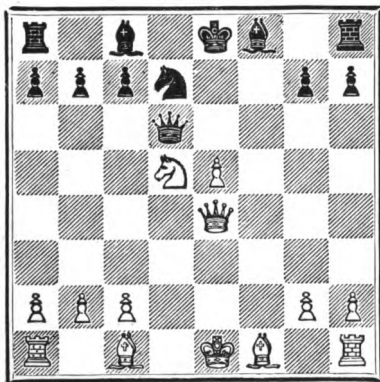
† Black cannot remove his Kt, for if he does so White plays 5. Kt—QB₆ dis. ch., and captures Q.

‡ If 11. Q × P; 12. $\frac{Q \times Q \text{ ch.}}{Kt \times Q}$; 13. Kt takes QBP, and wins the Rook. If 11. Kt × P; 12. B—KB₄ wins Kt. If 11. Kt—B₄; 12. $\frac{P \times Q}{Kt \times Q}$; 13. Kt × P, and wins the exchange.

White.
 12. B—QKt5
 13. B—K3

Black.
 Q—B4*
 Q × KB†

Black.



White.

14. Kt × BP ch.
 15. Kt × Q, and wins.

K—Qr

FIG. 23.

Position after
 White's 11th
 Move.

* If 11. . . . Q × B ; 12. Kt × BP ch., forking K and Q.

† The fatal move last mentioned is now compulsory ; or, at any rate, Black has nothing better. 13. P—QKt4 would have had the same effect.

GAME XVI.

PHILIDOR'S DEFENCE.

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	P—Q ₃ *

* "The Philidor Defence is considered safe, but slow." (FREEBOROUGH.) It is now rarely adopted.

A typical form of this Opening, approved by Boden and the authorities of his day, proceeds as follows : 3. $\frac{P-Q_4}{Kt-KB_3}$;

4. $\frac{B-KKt_5}{P \times P}$; 5. $\frac{Q \times P}{B-K_2}$; 6. $\frac{Kt-B_3}{Castles}$; 7. $\frac{Castles QR}{B-K_3}$.

Philidor himself favoured (as a reply either to 3. B—B₄ or 3. P—Q₄) ; 3. . . . P—KB₄. In the former case the move in question is known as the Lopez Counter Gambit, in the latter as the Philidor Counter Gambit. At the present day, however, this form of the defence is abandoned, as quite unsound.

Steinitz ('Modern Chess Instructor,' p. 140) says of this Opening : "Philidor probably based his preference of 2. . . . P—Q₃ on the idea that the Kt ought not to obstruct any P in the early part of the game. Modern experience has proved quite the contrary, and both the KKt Opening and the QKt Opening are now recognised as belonging to the strongest initiatory moves for the attack on the second move. albeit in each case a P is obstructed by the development of the respective Kts.

"In our opinion, not alone the continuation 3. . . .

E

White.	Black.
3. B—B ₄	B—Kt ₅
4. P—KR ₃	B—R ₄
5. P—B ₃	Kt—KB ₃
5. P—Q ₃	B—K ₂
7. B—K ₃	Castles*
8. P—KKt ₄	B—Kt ₃
9. Kt—R ₄	P—B ₃
10. Kt × B	RP × Kt
11. P—KR ₄	

(Position as Fig. 24.)

11.	P—QKt ₄ †
12. B—Kt ₃	P—R ₄
13. P—R ₄	P—Kt ₅
14. P—KR ₅	P × RP
15. P—Kt ₅ ‡	Kt—Kt ₅

P—KB₄, on which Philidor chiefly based his defence, but the whole Opening is more disadvantageous for the second player than the regular 2. . . . QKt—B₃. For the attack, however, we find that after 3. P—Q₄; 3. . . . P × P, the continuation 4. Kt × P is much stronger than 4. Q × P, which used to be invariably favoured by old masters. In all the variations arising from the last-named move, it seems to us that White can only equalize the game, and if he tries to force the attack, he even gets the worst of it."

The reader will bear in mind that the games in the text, though illustrating the defence afterwards identified with the name of Philidor, belong to a very much earlier period, and represent therefore only a rudimentary form of this Opening.

* "Castling is not a good move; it would be better to play QKt or take the KKt with QB." (LEWIS.)

† "The object of the Black is to prevent the attack of the KB on the KBP; this he might at once effect by playing QP one square, instead of advancing QKtP and QRP, by which he loses a move at a critical moment." (LEWIS.)

‡ The most natural move would seem to be P × RP, but the text-move is far stronger, as the sequel will show.

Black.

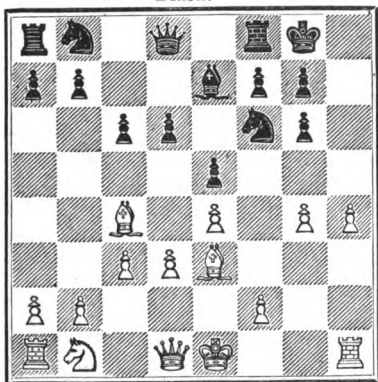


FIG. 24.

Position after
White's 11th
Move.

White.

- White.
16. R × P
17. R—R8 ch.
18. Q—R5 ch.
19. P—Kt6
20. Q—R7 ch.
21. Q—R8 mate.

- Black.
Kt × B
K × R
K—Kt1
R—K1*
K—B1

* "If instead of this move he were to check with the Kt at your QB2, you ought neither to take it, nor move the K to Q2 (because he might in either case retrieve his game); you should play K to his B square." (LEWIS.) (If in such case B × Kt, Black's KBP is no longer pinned; if K—Q2, Black checks with B at Kt4, and then plays to R3.)

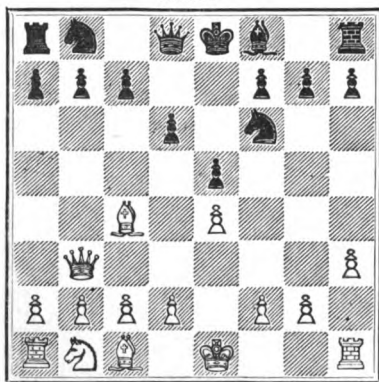
GAME XVII.

PHILIDOR'S DEFENCE.

- | White. | Black. |
|------------------|----------------|
| 1. <i>P—K4</i> | <i>P—K4</i> |
| 2. <i>Kt—KB3</i> | <i>P—Q3</i> |
| 3. <i>B—B4</i> | <i>B—Kt5*</i> |
| 4. <i>P—KR3</i> | <i>B × Kt</i> |
| 5. <i>Q × B</i> | <i>Kt—KB3†</i> |
| 6. <i>Q—QKt3</i> | |

(Position as Fig. 25.)

Black.



White.

FIG. 25

Position after
White's 6th
Move.

* This is a premature move, but the maxim now accepted—not to pin the adversary's KKt until he has castled—is of much later origin than Greco's work.

† 5. *Q—Q2* is preferable.

White.	Black.
6.	Kt × P*
7. B × P ch.	K—Q ₂
8. Q × P†	Kt—Kt ₄ ‡
9. B—Q ₅	Kt—R ₃
10. Q—B ₆ ch.§	K—K ₂
11. Q × R, with a winning game.	

* This is an ill-advised move. Black is attacked in two places and cannot guard both; but P—QKt₃ would have been far better than the text-move.

† Or 8. Q—K₆ ch. ; 9. Q—Q₅ ch. ; 10. Q × Kt.
K—B₃ ; K moves

‡ Black has only a choice of evils. If he plays 8. . . . Kt—QB₃, then 9. B—Q₅ wins a piece.

§ This check is by no means useless. If 10. Q × R ; Q × Q ;

11. B × Q ; 12. B—Kt₇, and the retreat of the B is cut off.
P—B₃ ; Kt—B₄

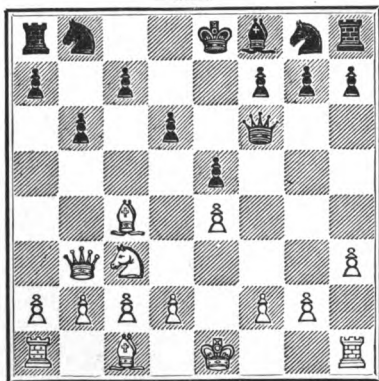
GAME XVIII.

PHILIDOR'S DEFENCE.

- | White. | Black. |
|-----------------------------|--------------------------|
| 1. <i>P—K₄</i> | <i>P—K₄</i> |
| 2. <i>Kt—KB₃</i> | <i>P—Q₃</i> |
| 3. <i>B—B₄</i> | <i>B—Kt₅</i> |
| 4. <i>P—R₃</i> | <i>B × Kt</i> |
| 5. <i>Q × B</i> | <i>Q—B₃*</i> |
| 6. <i>Q—QKt₃</i> | <i>P—QKt₃</i> |
| 7. <i>Kt—QB₃</i> | |

(Position as Fig. 26.)

Black.



White.

FIG. 26.

Position after
White's 7th
Move.

* 5. *Q—Q₂* would be preferable.

White.	Black.
7.	P—B ₃
8. Kt—Q ₅	Q—Q ₁ *
9. Kt × KtP	Q × Kt†
10. B × P ch.	K—Q ₂
11. B × Kt	P—Q ₄
12. P × P	Q × Q
13. P × P ch.	Kt × P
14. B × Q, with a winning game, having equality of pieces and three extra Pawns.	

VARIATION A.

Repeat Moves to White's 7th inclusive.

(Position as Fig. 26.)

7.	Kt—K ₂
8. Kt—Kt ₅	Kt—R ₃
9. Q—R ₄	Kt—QB ₄
10. Kt × QP double ch.	K—Q ₁
11. Q—K ₈ mate.‡	

* If 8. P × Kt, 9. B × P wins a P and the exchange.

† If 9. $\frac{P \times Kt}{P \times Kt}$; 10. $\frac{B \times P \text{ ch.}}{K-Q_2}$; 11. $\frac{Q-K_6 \text{ ch.}}{K-B_2}$; 12. B × Kt.

‡ A brilliant example of the delicacy of Greco's combinations, and his exact adaptation of means to end. At move 10 White's Q and Kt are both *en prise*, but the double check preserves them from all danger, and the next move gives the *coup de grâce*.

GAME XIX.

PHILIDOR'S DEFENCE.

- | White. | Black. |
|------------------|---------------|
| 1. <i>P—K4</i> | <i>P—K4</i> |
| 2. <i>Kt—KB3</i> | <i>P—Q3</i> |
| 3. <i>P—KR3*</i> | <i>Kt—KB3</i> |
| 4. <i>P—B3</i> | |

(Position as Fig. 27.)

Black.

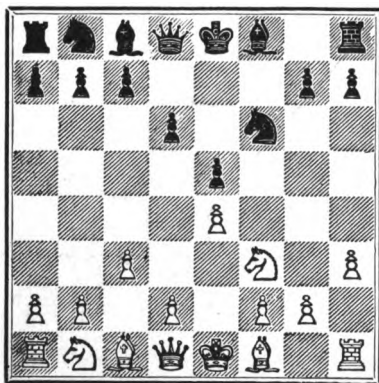


FIG. 27,

Position after
White's 4th
Move.

White.

- | | |
|---|----------------|
| | <i>Kt × P†</i> |
| 5. <i>Q—R4 ch.</i> | <i>P—QB3</i> |
| 6. <i>Q × Kt</i> , with a winning game. | |

* A feeble move, which no good player would make at the present day, the pinning of the Kt, at this stage, being regarded as quite unimportant.

† "A bad move, as he loses the Kt immediately; he should have played QBP one square." (LEWIS.)

VARIATION A.

Repeat as far as White's 4th Move inclusive.

(Position as Fig. 27.)

White.	Black.
4.	Kt—B ₃
5. P—Q ₄	Kt × KP
6. P—Q ₅	Kt—K ₂
7. Q—R ₄ ch.	P—QB ₃
8. P × P	Kt—QB ₄
9. P × P dis. ch.	Kt × Q
10. P × R (queens), with a winning game.	

GAME XX.

TWO KNIGHTS' DEFENCE.

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	Kt—QB ₃ *
3. B—B ₄	Kt—B ₃
4. Kt—Kt ₅	P—Q ₄
5. P × P	Kt × P†
6. Kt × BP‡	K × Kt
7. Q—B ₃ ch.	K—K ₃ §
8. Kt—B ₃	QKt—K ₂

* This move is omitted in the edition of 1669, thus bringing two of White's moves together. Several of the later editions have "corrected" this, not by supplying the missing move, but by crediting subsequent moves to the wrong player. The result is, naturally, "confusion worse confounded."

† Modern authority condemns the taking of this Pawn, giving the preference to 5. . . . Kt—QR₄. By the play adopted, Black exposes himself to the sharp and vigorous onslaught known as the *segatello* (dating from the time of Polerio, 1575-1600), and, though he has the advantage in point of material, needs considerable skill to ward off the attack.

‡ Lewis remarks: "The sacrifice of this Kt gives White a strong attack; it is, nevertheless, bad play, as the Black with care can maintain his numerical superiority; 6. QP two squares is the proper move."

§ The only move to save the Kt.

|| This move has a double object. It not only defends the KKt, but makes room for the QBP to advance and do likewise. 8. . . . Kt—Kt₅ is sometimes played, White's reply in such case being Q—K₄.

White.	Black.
9. Castles*	P—B3
10. R—K1	B—Q2†
11. P—Q4	K—Q3
12. R × P	Kt—KKt3‡
13. Kt × Kt	Kt × R
14. P × Kt ch.	

(Position as Fig. 28.)

Black.

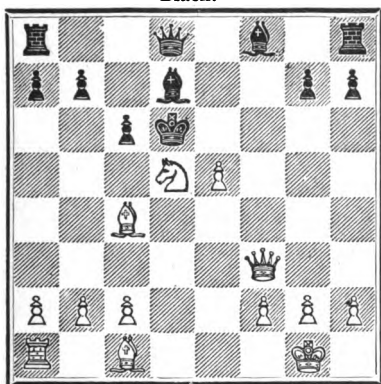


FIG. 28.

Position after
White's 14th
Move.

White.

* P—Q4 is a stronger move at this point.

† "Black loses the game by this move; he ought to have played QKt to KKt's third square." (LEWIS.)

‡ Lewis suggests as a variation at this point, instead of . . . Kt—KKt3 :—

12.	K—QB2
13. B × Kt	Kt × B
14. Kt × Kt ch.	P × Kt
15. R × P	

But White still has much the best of the game.

White.	Black.
14.	K—B ₄
15. Q—R ₃ ch.	K × B
16. Q—Q ₃ ch.	K—B ₄
17. P—QKt ₄ (or B—K ₃) mate.	

VARIATION A.

Repeat Moves to White's 14th inclusive.

(Position as Fig. 28.)

14.	K × P
15. Q—B ₄ ch.	K—K ₃
16. Kt—B ₇ double ch.	K—K ₂
17. Q—Kt ₅ ch.*	K—Q ₃
18. B—B ₄ mate.	

VARIATION B.

Repeat Moves to White's 14th inclusive.

(Position as Fig. 28.)

14.	K—K ₃
15. Kt—B ₇ double ch.	K × P
16. Q—B ₄ mate.	

If 15. K—K₂, then 16. Q—B₇ (or KKt₅) mate.

VARIATION D.

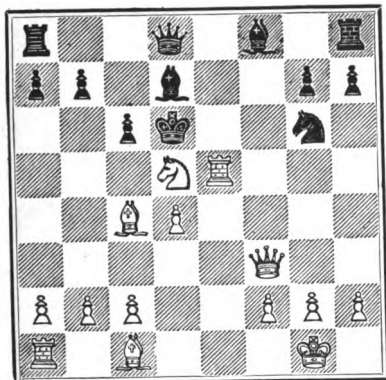
Repeat Moves to White's 13th inclusive.

(Position as Fig. 29.)

13.	P × Kt
14. R × P ch.	K—QB ₂

* Or 17. Q—K₅ ch.
 B covers.; 18. Q × B mate.

Black.



White.

FIG. 29.

Position after
White's 13th
Move.

White.

15. B—B4 ch.
16. Q × Kt ch.
17. B—Kt5
18. Q × Q ch.
19. R × B ch., with a winning game.

Black.

- Kt × B
- K—B1
- Q—B2
- K × Q

GAME XXI.

IRREGULAR OPENING.

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	Q—B ₃ *
3. B—B ₄	Q—KKt ₃ †
4. Castles†	Q × KP
5. B × P ch.	
(Position as Fig. 30.)	
5.	K × B
6. Kt—Kt ₅ ch.	K—K ₁
7. Kt × Q, and wins.	

VARIATION A.

Repeat Moves to White's 5th inclusive.

(Position as Fig. 30.)

5.	K—Q ₁
6. Kt × P	Q × Kt

* It is hardly necessary to remark that this is an utterly unsound move, and one that would only be made by an absolute novice. The game and variations here given form a valuable object-lesson as to the danger of exposing the Q to attack at the earlier stages of play.

† The Q in this position attacks two Pawns, the KP and KKtP; but, as the sequel will show, the taking of either means a lost game for Black.

‡ White may here play, if he pleases, 4. P—Q₃ instead of 4. Castles, leaving his KKtP unprotected. If Black plays

Black.

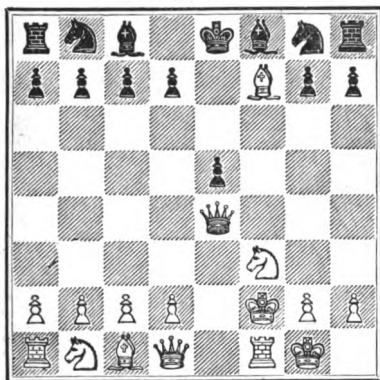


FIG. 30.

Position after
White's 5th
Move.

White.

- White.
7. R—K1
8. R—K8 mate.

- Black.
Q—B3*

VARIATION B.

Repeat Moves of Var. A up to White's 6th inclusive.

- | | |
|----------------|--------|
| 6. | Kt—KB3 |
| 7. R—K1 | Q—B4 |
| 8. B—Kt6 | P × B |
| 9. Kt—B7 mate. | |

4. $\overline{Q \times KtP}$, it is followed by 5. $\overline{R-Kt1}$ $\overline{Q-R6}$. White then plays 6. $B \times P$ ch. If 6. $K \times B$, then 7. $Kt-Kt5$ ch. wins Q. If 6. $K-Q1$, or $K-k2$, then 7. $R-Kt3$ wins Q.
* Black's only means of avoiding an immediate mate is by 7. $Q \times R$, followed by 7. $Kt-KB3$; but in any case he has a lost game.

VARIATION C.

Repeat Moves of Var. B up to White's 8th inclusive.

White.	Black.
8.	Q—K ₃
9. Kt—B ₇ ch.	K—K ₁
10. Kt × R dis. ch.	P × B
11. R × Q ch.	P' × R
12. Kt × P, with a winning game.	

GAME XXII.

IRREGULAR OPENING.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Q—B₃</i>
3. <i>B—B₄</i>	<i>Q—KKt₃</i>
4. <i>Castles</i>	<i>Q × KP</i>
5. <i>B × P ch.</i>	<i>K—K₂*</i>
6. <i>R—K₁</i>	<i>Q—KB₅†</i>
7. <i>R × P ch.</i>	<i>K × B</i>
8. <i>P—Q₄</i>	<i>Q—B₃</i>
9. <i>Kt—Kt₅ ch.</i>	<i>K—Kt₃</i>
10. <i>Q—Q₃ ch.</i>	
(Position as Fig. 31.)	
10.	<i>K—R₃</i>
11. <i>Kt—B₇ double ch., and mate.</i>	

VARIATION A.

Repeat Moves to White's 10th inclusive.

(Position as Fig. 31.)

10.	<i>K—R₄</i>
11. <i>Kt—B₇ dis. ch.</i>	<i>K—Kt₅</i>
12. <i>P—R₃ ch.‡</i>	<i>K—R₅</i>
13. <i>Q—KKt₃ mate.</i>	

* For 5. *K × B*, see previous game.† If 6. *Q—KB₄*, 7. *R × P ch.* wins *Q*.‡ Greco gives this move as mate, but this is obviously a slip. Black having still one square available. White might, however, mate at move 12 by *Q—KKt₃*, or *—KR₃*.

Black.

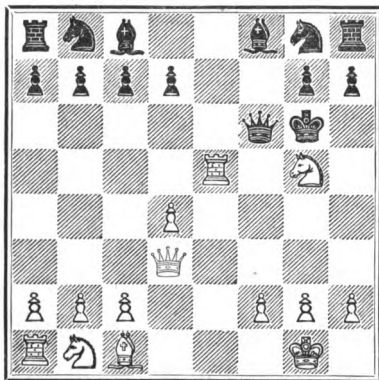


FIG. 31.

Position after
White's 10th
Move.

White.

VARIATION B.

Repeat as before to White's 10th Move inclusive.

(Position as Fig. 31.)

White.

Black.

10.

*K—R₄*11. *Kt—B₇ dis. ch.**P—KKt₄*12. *R × P ch., and wins.**

* If 12. *K—R₅* (the only alternative to sacrificing Q for R), 13. *Q—Kt₃* or *R₃* mates. But, as Lewis points out, White has a still more direct road to victory by 11. *P—KKt₄ ch.* If 11. *K—R₅*, 12. *Q—KKt₃* (or *Q—KR₃*) mates. If 11. *K × P*, 12. *Q—R₃* mates. If 11. *K—R₃*, then 12. *Kt—B₇* mates.

GAME XXIII.

IRREGULAR OPENING.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>Kt—KB₃</i>	<i>Q—B₃</i>
3. <i>B—B₄</i>	<i>Q—KKt₃</i>
4. <i>Castles</i>	<i>Q × KP</i>
5. <i>B × P ch.</i>	<i>K—K₂</i>
6. <i>R—K₁</i>	<i>Q—KB₅</i>
7. <i>R × P ch.</i>	<i>K—Q₁</i>
8. <i>R—K₈ mate.</i>	

VARIATION A.

Moves as before to White's 7th inclusive.

(Position as Fig. 32.)

7.	<i>K—KB₃</i>
8. <i>P—Q₄</i>	<i>Q—Kt₅</i>
9. <i>B—R₅, capturing Q, and winning.</i>	

VARIATION B.

Moves as before to White's 7th inclusive.

(Position as Fig. 32.)

7.	<i>K—Q₃</i>
------------	------------------------

Black.

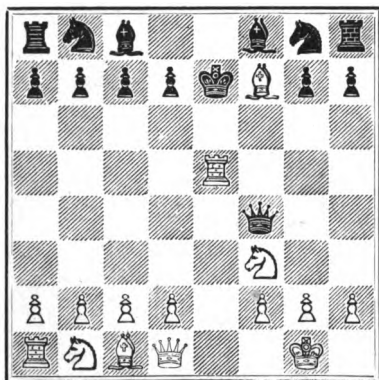


FIG. 32.

Position after
White's 7th
Move.

White.

White.
8. R--Q5 ch.
9. Q—K1 ch.

Black.
K—K2*
K × B

* Lewis gives the following interesting sub-variations.

If Black play 8. K to QB3, White may play as follows :—

9. Kt—K5 ch	K—Kt3
10. P—Q4	Q—KB3
	(or A) (or B)
11. B—KKt5	Must either take B, or

play Q to KB4, in either case, White plays Kt—QB4 ch.,
and wins Q.

A.

10.
11. B—KKt5
12. Kt—QB3.

Q—KR5
Q—K5

B.

10.
11. Kt—QB3

Q—K5
Q—KR5

White.	Black.
10. P—Q4	Q—B3
11. Kt—Kt5 ch.	K—Kt3
12. Q—K8 ch.	K—R3
13. Kt—B7 double ch.*	K—Kt3
14. Kt × R mate.	

and White mates in three moves (by 12. $\frac{Kt-R4 \text{ ch.}}{K-R3}$; 13. $\frac{Q-Q3 \text{ ch.}}{P-Kt4}$; 14. Q × P mate).

* By a curious oversight, Greco gives this move as mate, and the error is adopted by the usually vigilant Lewis, both overlooking the fact that the move of the Kt, by covering Q, enables K to return to Kt3.

GAME XXIV.

DAMIANO GAMBIT.

White.	Black.
1. P—K4	P—K4
2. Kt—KB3	P—KB3*
3. Kt × P	P × Kt
4. Q—R5 ch.	K—K2†
5. Q × KP ch.	K—B2
6. B—B4 ch.	

(Position as Fig. 33.)

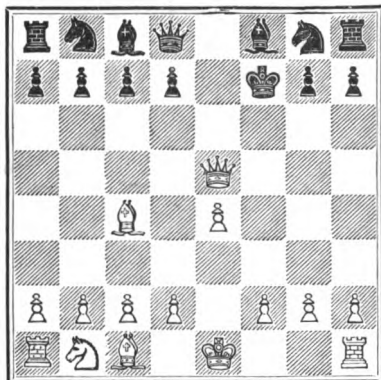
* The Damiano Gambit is of very early origin, being noticed in the work of Lucena (1497). It is included by Freeborough ('Chess Openings'), under "Irregular and Unusual Defences." As a second move for Black, P—KB3 is notoriously bad, though at a later stage it may be utilised with effect as a support to the KP. Mr. Reichhelm says, "It is part of Steinitz's system of play that when the adverse KB is off the board, or not in a position to play effectually to QB4, then the KP is best defended by P—KB3."

One of the least unfavourable forms which the Damiano Gambit can take for the second player is given by Freeborough as under:—1. $\frac{P-K4}{P-K4}$; 2. $\frac{Kt-KB3}{P-KB3}$; 3. $\frac{Kt \times P}{Q-K2!}$; 4. $\frac{Kt-KB3}{P-Q4}$; 5. $\frac{P-Q3}{P \times P}$; 6. $\frac{P \times P}{Q \times P}$ ch.; 7. $\frac{B-K2}{B-KB4}$; 8. $\frac{Kt-Q4}{Kt-B3}$; 9. $\frac{Kt \times B}{Q \times Kt}$; 10. $\frac{Castles}{B-Q3}$. White, though a Pawn minus, having the advantage. It will be observed that in this case the offer of the Kt is declined by Black. If he accepts the Gambit, by 3. . . . P × Kt, White responds as in the text, and Black has a lost game.

Lewis, in his treatise, 'The Game of Chess' (1844), discusses this Opening at some length, presumably as a warning to the beginner.

† If Black covers with P, 5. Q × KP ch. wins R.

Black.



White.

FIG. 33.

Position after
White's 6th
Move.

White.

Black.

- | | |
|---------------------------------|--------|
| 6. | K—Kt3 |
| 7. Q—B5 ch. | K—R3 |
| 8. P—Q4 dis. ch. | P—Kt4 |
| 9. P—KR4 | K—Kt2* |
| 10. Q—B7 ch. | K—R3 |
| 11. P × P double ch., and mate. | |

VARIATION A.

Repeat Moves as above to White's 6th inclusive.

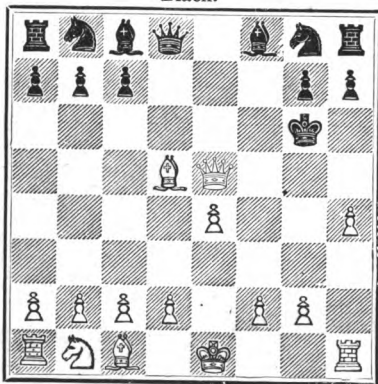
(Position as Fig. 33.)

- | | |
|--------------|-------|
| 6. | P—Q4 |
| 7. B × P ch. | K—Kt3 |
| 8. P—KR4 | |

(Position as Fig. 34.)

* To meet threat of 10. B × P ch., winning Q.

Black.



White.

FIG. 34.

Position after
White's 8th
Move.

White.

8.
9. B × Kt P
10. Q—KB5 mate.

Black.

- P—KR3
B × B

VARIATION B.

Repeat Moves as above to White's 8th inclusive.

(Position as Fig. 34.)

- | | |
|----------------------|-------|
| 8. | P—KR4 |
| 9. B × KtP | B × B |
| 10. Q—B5 ch. | K—R3 |
| 11. P—Q4 dis. ch. | P—Kt4 |
| 12. B × P ch. | Q × B |
| 13. P × Q ch. | K—Kt2 |
| 14. Q—K5 ch. | K—B2 |
| 15. Q × R, and wins. | |

VARIATION C.

Repeat Moves as above to White's 8th inclusive.

(Position as Fig. 34.)

White.	Black.
8.	Q—B ₃
9. Q—K8 ch.	K—R ₃
10. P—Q ₄ dis. ch.	P—KKt ₄
11. P × P double ch.	K—Kt ₂
12. P × Q ch.	Kt(or K) × P
13. Q—B ₇ mate.	

VARIATION D.

Repeat Moves as above to White's 8th inclusive.

(Position as Fig. 34.)

8.	B—Q ₃
9. P—R ₅ ch.	K—R ₃
10. P—Q ₄ dis. ch.	P—KKt ₄
11. Q × R	P—B ₃
12. B × Kt	Q—K ₂
13. B × RP	Q × B
14. Q—B ₆ ch.	Q—Kt ₃
15. Q × Q mate.	

GAME XXV.

FRENCH DEFENCE.*

White.	Black.
1. P—K4	P—K3
2. P—Q4	Kt—KB3
3. B—Q3	Kt—B3
4. Kt—KB3	B—K2
5. P—KR4	Castles
6. P—K5	Kt—Q4
7. B × P ch.	K × B†
8. Kt—Kt5 ch.	

(Position as Fig. 35.)

8. B × Kt‡

* The "French" is a very ancient form of defence, for it is mentioned by Lucena (1497), who counsels P—Q4 as White's second move. The reply usually adopted by Black at the present day, 2. P—Q4, is found in Polerio (1575-1600) with P—K5 for White's third move. Greco, it will be seen, in this game takes a different line of defence, playing 2. Kt—KB3. In the games next following, however, he adopts the more familiar line above mentioned.

† "Should Black refuse to take B, you must still play KKt to his KKt fourth square, in order to play afterwards Q to adverse KR fourth square," &c. (LEWIS.)

‡ "If, instead of taking the Kt, he play the K to his R or Kt sq., you must play the Q to adverse KR fourth square; if he play the K to his R third square, he will lose the Q." (LEWIS.) For the effect of 7. K to Kt3, see Variations B and C.

Black.

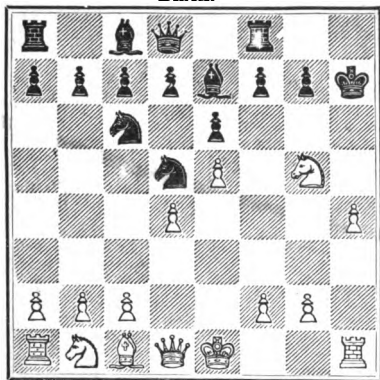


FIG. 35.

Position after
White's 8th
Move.

White.

- White.
9. $P \times B$ ch.
10. $Q-R5$
11. $P-Kt6$
12. $Q-R8$ mate.*

Black.

- $K-Kt1$
 $P-B4$
 $R-K1$

VARIATION A.

Repeat Moves to White's 8th inclusive.
(Position as Fig. 35.)

- | | |
|---------------------|---------------|
| 8. | $B \times Kt$ |
| 9. $P \times B$ ch. | $K-Kt3$ |

*. This game has a special interest, because there appears to be a very general impression among chess players that White's attack on KRP in the French Defence (of which this game is a brilliant example) is a novelty of quite modern invention. See Gunsberg's remarks in his 'Chess Openings,' p. 2.

A game upon somewhat similar lines to the one in the text will be found in Lasker's 'Common Sense in Chess,' p. 13.

White.	Black.
10. Q—R5 ch.	K—B4
11. Q—R7 ch.*	P—KKt3
12. Q—R3 ch.	K—K5
13. Q—Q3 mate.	

VARIATION B.

Repeat Moves as before to White's 8th inclusive.

(Position as Fig. 35.)

8.	K—Kt3
9. P—R5 ch.	K—B4
10. P—KKt4 mate.	

VARIATION C.

Repeat Moves as before to White's 8th inclusive.

(Position as Fig. 35.)

8.	K—Kt3
9. P—R5 ch.	K—R3
10. Kt × BP dbl. ch.	K—R2
11. Kt × Q, and wins.	

* Or 11. P—KB3, followed by 12. P—KKt4.

GAME XXVI.*

FRENCH DEFENCE.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₃
2. <i>P—Q</i> ₄	<i>P—Q</i> ₄
3. <i>P—K</i> ₅	<i>P—QB</i> ₄ †
4. <i>P—QB</i> ₃	<i>P × P</i>
5. <i>P × P</i>	<i>B—Kt</i> ₅ ch.
6. <i>Kt—QB</i> ₃	<i>B × Kt</i> ch.
7. <i>P × B</i>	<i>Kt—QB</i> ₃
8. <i>B—Q</i> ₃	<i>KKt—K</i> ₂
9. <i>P—KB</i> ₄ ‡	<i>Kt—B</i> ₄
10. <i>Kt—B</i> ₃ §	Castles
11. <i>P—Kt</i> ₄	<i>Kt—R</i> ₅
12. Castles	<i>Kt × Kt</i> ch.
13. <i>Q × Kt</i>	<i>B—Q</i> ₂
14. <i>Q—R</i> ₃	

(Position as Fig. 36.)

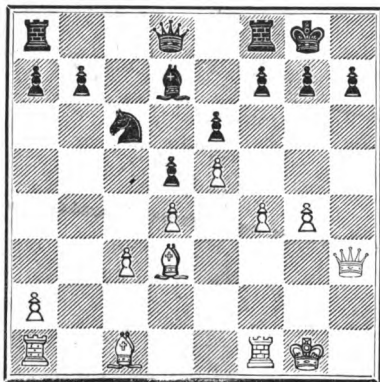
* This and the following game do not appear in any of the earlier editions of Greco, but are included in the MS. of 1623, and were restored by Von der Lasa to their position as a part of Greco's work.

† It is curious to note that the accepted reply to 3. *P—K*₅ (3. *P—QB*₄) was a recognised mode of play nearly three centuries ago.

‡ Again history repeats itself. It has been laid down as a principle of Steinitz, quoted with approval by Lasker in discussing this same opening ('Common Sense in Chess,' p. 56): "Whenever you advance your Pawn to *K*₅, back it up by *P—KB*₄ as soon as possible."

§ White might here play with advantage *B × Kt*, breaking up Black's Pawns.

Black.



White.

FIG. 36.

Position after
White's 14th
Move.

White.

14. . . .
 15. P—B5
 16. P × P
 17. R × P
 18. B × B, and wins.

Black.

- P—KKt3
 KP × P
 P × P
 B × R

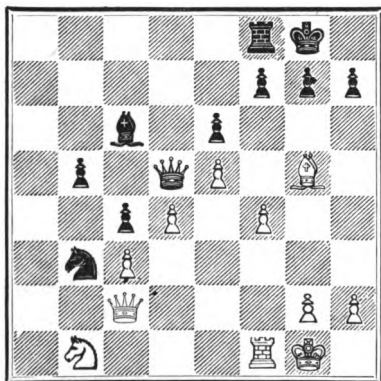
GAME XXVII.

FRENCH DEFENCE.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₃
2. <i>P—Q</i> ₄	<i>P—Q</i> ₄
3. <i>P—K</i> ₅	<i>P—QB</i> ₄
4. <i>P—QB</i> ₃	Kt—QB ₃
5. Kt—KB ₃	B—Q ₂
6. B—K ₃	P—B ₅
7. P—QKt ₃	P—QKt ₄
8. P—QR ₄	P—QR ₃
9. RP × P	RP × P
10. R × R	Q × R
11. P × P	QP × P
12. B—K ₂	KKt—K ₂
13. Castles	Kt—Q ₄
14. B—Q ₂	B—K ₂
15. Kt—Kt ₅	B × Kt
16. B × B	Castles
17. B—B ₃	Kt—R ₄
18. B × Kt	Q × B
19. P—B ₄	B—B ₃
20. Q—Q ₂	Kt—Kt ₆
21. Q—QB ₂	

(Position as Fig. 37.)

Black.



White.

FIG. 37.

Position after
White's 21st
Move.

White.

21.
22. P × Kt
23. K—R1
24. Q—B3
25. Kt—Q2
26. R—QB1
27. Kt—Kt3
28. Q × Q
29. R × R
30. R—B3
31. R—Kt3
32. R × Q
33. B—K7

Black.

- Kt × P*
- Q × P ch.
- B—K5
- Q—B4
- B—Q6
- R—QB1
- P × Kt
- R × Q
- P—R3
- P—Kt7
- P—Kt8 (queens) ch.
- B × R
- K—R2

* An ingenious sacrifice, fully justified by the position which Black thereby obtains.

White.	Black.
34. P—Kt4	B—K5 ch.
35. K—Kt1	B—B6
36. P—R3	P—R4
37. P—Kt5	K—Kt3
38. K—B2	B—Q4
39. K—K3	P—R5
40. K—B2	K—B4
41. K—K3	B—Kt7
42. B—B8	P—Kt3
43. B—Kt4	B × P
44. B—K1	K—Kt5
45. B—Q2	B—Kt7
46. K—B2	P—R6
47. B—B1	B—Q4
48. K—Kt1	K—Kt6
49. B—K3	P—R7 ch.
50. K—B1	P—R8 (queens), ch. and wins.*

* It will be observed that this game is by no means in Greco's usual style. It has not the directness and vigour of attack which are the leading features of his play, nor is it, like most of his examples, finished in the middle game, but is worked out to a pawn ending which is practically a foregone conclusion after the exchange of queens. It may well be that these were the reasons which decided him not to include it in the later versions of his collection.

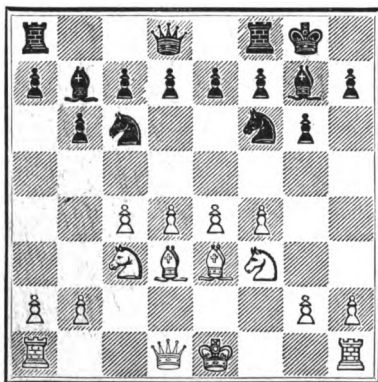
GAME XXVIII.

FIANCHETTO DEFENCE.

- | White. | Black. |
|-----------|---------|
| 1. P—K4 | P—QKt3 |
| 2. P—Q4 | B—Kt2 |
| 3. B—Q3 | Kt—QB3 |
| 4. B—K3 | P—Kt3 |
| 5. P—KB4 | B—Kt2 |
| 6. Kt—KB3 | Kt—B3 |
| 7. P—QB4 | Castles |

(Position as Fig. 38.)

Black.



White.

FIG. 38.

Position after
White's 8th
Move.

White.

Black.

8. Kt—QB3. White afterwards castling on Q side, and advancing the pawns on K side should win, having by much the better development.*

* Mason ('Chess Openings,' p. 90) puts the special defect of the Fianchetto Defence in a very pithy manner. "The Fianchetto, whether King's or Queen's, gives away too much ground at the outset." The central space, thus left unoccupied by Black, is promptly seized upon by White, and the more rapid development he thus obtains should go a long way to secure for him the game.

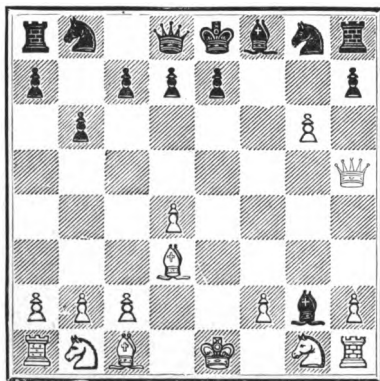
GAME XXIX.

FIANCHETTO DEFENCE.

- | White. | Black. |
|--------------------|---------------|
| 1. <i>P—K4</i> | <i>P—QKt3</i> |
| 2. <i>P—Q4</i> | <i>B—Kt2</i> |
| 3. <i>B—Q3</i> | <i>P—KB4</i> |
| 4. <i>P × P</i> | <i>B × P</i> |
| 5. <i>Q—R5 ch.</i> | <i>P—Kt3</i> |
| 6. <i>P × P</i> | |

(Position as Fig. 39.)

Black.



White.

- | | |
|--------------------------|----------------|
| 6. | <i>Kt—KB3*</i> |
| 7. <i>P × P dis. ch.</i> | <i>Kt × Q</i> |
| 8. <i>B—Kt6 mate.</i> | |

FIG. 39.

Position after
White's 6th
Move.

* Better, *B—Kt2*.

GAME XXX.*

FIANCHETTO DEFENCE.

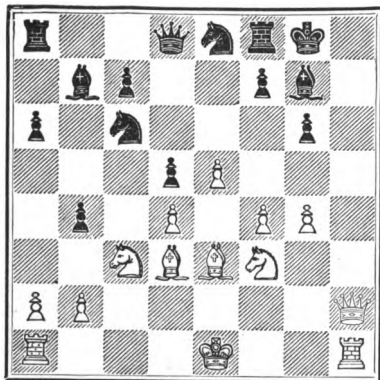
White.	Black.
1. <i>P—K</i> ₄	<i>P—QKt</i> ₃
2. <i>P—Q</i> ₄	<i>B—Kt</i> ₂
3. <i>B—Q</i> ₃	<i>P—Kt</i> ₃
4. <i>P—KB</i> ₄	<i>B—Kt</i> ₂ †
5. <i>B—K</i> ₃	<i>Kt—QB</i> ₃
6. <i>Kt—KB</i> ₃	<i>Kt—B</i> ₃
7. <i>P—QB</i> ₄	Castles
8. <i>Kt—B</i> ₃	<i>P—K</i> ₃
9. <i>P—K</i> ₅	<i>Kt—K</i> ₁
10. <i>P—KKt</i> ₄	<i>P—Q</i> ₄
11. <i>P × P</i>	<i>P × P</i>
12. <i>P—KR</i> ₄	<i>P—QR</i> ₃
13. <i>P—R</i> ₅	<i>P—QKt</i> ₄
14. <i>P × P</i>	<i>RP × P</i>
15. <i>Q—K</i> ₂	<i>P—QKt</i> ₅
16. <i>Q—R</i> ₂	

(Position as Fig. 40.)

* This game is not found in the early printed editions, but is one of the games recovered by Von der Lasa from the MS. of 1623.

† 4. . . . *P—K*₄ might here be played. (VON DER LASA.)

Black.



White.

FIG. 40.

Position after
White's 16th
Move.

White.

16.

17. Q—R7 mate.

Black.

P × Kt*

* If 16. P—KB3, then 17. P—K6.

GAME XXXI.*

SICILIAN DEFENCE.

White.	Black.
1. P—K4	P—QB4
2. P—QKt4†	P × P

* This and the next three games are among those extracted by Von der Lasa from the MS. of 1623, and do not appear in the earlier printed editions. They are the more interesting, as being the only examples given by Greco of what is now known as the Sicilian Defence. This was in his day a comparative novelty, the first mention of it being found in the MS. of Polerio (1575-1600.) It will be observed that Greco's method of prosecuting the attack (by 2. P—QKt4) is quite different from that at present adopted. Freeborough

gives as the opening moves :—1. $\frac{P-K4}{P-QB4}$; 2. $\frac{Kt-QB3}{Kt-QB3}$; 3. $\frac{Kt-B3}{P-K3}$; 4. $\frac{P-Q4}{P \times P}$; 5. $\frac{Kt \times P}{Kt-B3}$. The more modern play, however, is to graft on the Sicilian a King's Fianchetto, thus :—1. $\frac{P-K4}{P-QB4}$; 2. $\frac{Kt-QB3}{P-KKt3}$; 3. $\frac{Kt-B3}{B-Kt2}$; 4. $\frac{P-Q4}{P \times P}$; 5. $\frac{Kt \times P}{Kt-QB3}$; 6. $\frac{B-K3}{Kt-B3}$; 7. $\frac{B-K2}{Castles}$; 8. $\frac{Q-Q2}{P-Q3}$; 9. $\frac{P-KR3}{B-Q2}$; 10. $\frac{Castles}{B-Q2}$.

† This method of continuing the attack appears to be peculiar to Greco, for it is not noticed in any of the text-books.

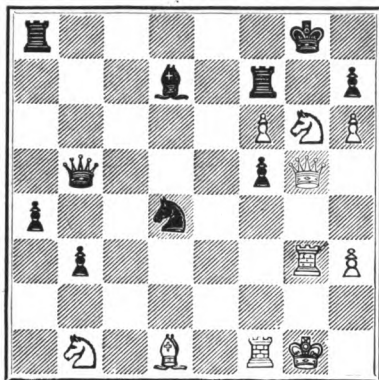
The Sicilian is at present discredited, but it is worth notice that so eminent authority as Jaenisch declared it to be "the

White.	Black.
3. P—Q4	P—K3
4. P—QR3	P × P
5. P—QB4	B—Kt5 ch.
6. B—Q2	B × B ch.
7. Q × B	P—Q4
8. P—K5	P × P
9. B × P	Kt—QB3
10. Kt—K2	KKt—K2
11. R × P	Castles
12. Castles	Kt—KB4
13. R—Q3	P—QR3
14. P—B4	P—QKt4
15. B—Kt3	P—QR4
16. P—Kt4	Kt—R3
17. P—R3	P—R5
18. B—B2	P—Kt5
19. P—B5	P × P
20. P—Kt5	P—Kt6
21. B—Q1	Q—R4
22. Q—B4	Q—Kt4
23. R—KKt3	B—Q2
24. P × Kt	P—Kt3
25. Q—Kt5	P—B3
26. P × P	R—B2
27. Kt—B4	Kt × P
28. Kt × P	

(Position as Fig. 41.)

best possible move to play against 1. P—K4." He originally declared Kt—KB3 to be the best second move for White, but afterwards altered his opinion in favour of 2. P—Q4. Walker, commenting on the above dictum, recommends in preference 2. P—QB4, which, however, Jaenisch declares "leaves QP isolated and in the rear." Modern authority is in favour of 2. Kt—QB3, some, however, preferring 2. Kt—KB3.

Black.



White.

FIG. 41.

Position after
White's 28th
Move.

White.

28.
29. Kt—K7 dbl. ch.
30. Q—Kt7 ch.
31. BP × Kt ch.
32. P × R mate.

Black.

- Kt—K3
K—R1
Kt × Q
R × P

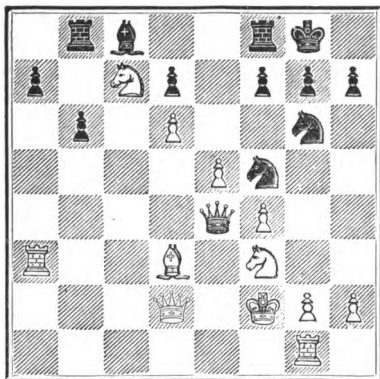
GAME XXXII.

SICILIAN DEFENCE.

White.	Black.
1. <i>P—K</i> ₄	<i>P—Q</i> ₄
2. <i>P—Q</i> <i>Kt</i> ₄	<i>P × P</i>
3. <i>P—Q</i> ₄	<i>P—K</i> ₃
4. <i>P—Q</i> <i>R</i> ₃	<i>P × P</i>
5. <i>B × P</i>	<i>B × B</i>
6. <i>R × B</i>	<i>Kt—Q</i> ₃
7. <i>P—Q</i> ₄	<i>Kt—K</i> ₃
8. <i>P—K</i> ₅	<i>Kt—Kt</i> ₁
9. <i>P—K</i> ₄	<i>Kt—R</i> ₃
10. <i>Kt—K</i> ₃	Castles
11. <i>P—Q</i> ₅	<i>P × P</i>
12. <i>P × P</i>	<i>Kt—K</i> ₂
13. <i>P—Q</i> ₆	<i>Kt—Kt</i> ₃
14. <i>Q—Q</i> ₂	<i>Q—Kt</i> ₃
15. <i>Kt—B</i> ₃	<i>Kt—B</i> ₄
16. <i>Kt—Q</i> ₅	<i>Q—Q</i> <i>Kt</i> ₈ ch.
17. <i>K—B</i> ₂	<i>P—Q</i> <i>Kt</i> ₃
18. <i>R—Kt</i> ₁	<i>Q—K</i> ₅
19. <i>Kt—B</i> ₇	<i>R—Kt</i> ₁
20. <i>B—Q</i> ₃ , winning a piece.	

(Position as Fig. 42.)

Black.



White.

FIG. 42.

**Position after
White's 20th
Move.**

GAME XXXIII.

SICILIAN DEFENCE.

White.	Black.
1. <i>P—K₄</i>	<i>P—QB₄</i>
2. <i>P—KB₄*</i>	<i>Kt—QB₃</i>
3. <i>Kt—KB₃</i>	<i>P—Q₃†</i>
4. <i>B—B₄</i>	<i>Kt—R₃</i>
5. Castles	<i>B—Kt₅</i>
6. <i>P—B₃</i>	<i>P—K₃</i>
7. <i>P—KR₃</i>	<i>B × Kt</i>
8. <i>Q × B</i>	<i>Q—Q₂</i>
9. <i>P—Q₃</i>	Castles
10. <i>P—B₅</i>	<i>Kt—K₄</i>
11. <i>Q—K₂</i>	<i>Kt × B</i>
12. <i>B × Kt</i>	<i>Kt—R₄</i>
13. <i>P—QKt₄</i>	<i>Kt—B₃</i>
14. <i>B—Q₂</i>	<i>KP × P</i>
15. <i>KP × P</i>	<i>P—B₃</i>
16. <i>P—Kt₅</i>	<i>Kt—K₂</i>
17. <i>Q—K₆</i>	<i>Q × Q</i>
18. <i>P × Q</i>	<i>Kt—Kt₃</i>
19. <i>P—Q₄</i>	<i>P—Q₄</i>
20. <i>B—K₃</i>	<i>P—QB₅</i>
21. <i>B—B₁</i>	<i>R—K₁</i>

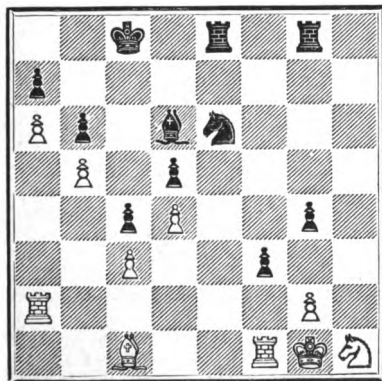
* This move was accepted in Philidor's time as the best. It is not a bad move for White, but at the present day (1859) 2. *P—Q₄* or 2. *Kt—KB₃* is played in preference. (VON DER LASA.)

† Greco here adopts an unfavourable line of play for Black, but does not permit his opponent to take the advantage of it. 3. . . . *P—K₃*, followed by . . . *P—Q₄* was the proper play. (VON DER LASA.)

- | White. | Black. |
|---|--------------------|
| 22. R—K ₁ | B—Q ₃ |
| 23. P—QR ₄ | Kt—B ₁ |
| 24. Kt—Q ₂ | Kt × P |
| 25. Kt—B ₃ | P—KKt ₄ |
| 26. Kt—R ₂ | P—KR ₄ |
| 27. P—R ₅ | KR—Kt ₁ |
| 28. P—R ₆ | P—Kt ₃ |
| 29. Kt—B ₁ | P—B ₄ |
| 30. Kt—K ₃ | Kt—B ₂ |
| 31. R—B ₁ | P—B ₅ |
| 32. Kt—Q ₁ | Kt—K ₃ |
| 33. R—R ₂ | P—Kt ₅ |
| 34. Kt—B ₂ | P—B ₆ |
| 35. RP × P | RP × P |
| 36. Kt—R ₁ , and Black has a winning game. | |

(Position as Fig. 43.)

Black.



White.

FIG. 43.

Position after
White's 36th
Move

GAME XXXIV.

SICILIAN DEFENCE.

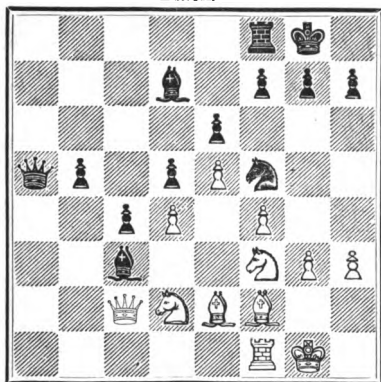
White.	Black.
1. <i>P—K</i> ₄	<i>P—Q</i> ₄
2. <i>P—K</i> ₄	<i>P—K</i> ₃
3. <i>Kt—K</i> ₃	<i>Kt—Q</i> ₃
4. <i>P—B</i> ₃	<i>P—Q</i> ₄
5. <i>P—K</i> ₅	<i>B—K</i> ₂
6. <i>P—Q</i> ₄	<i>P—B</i> ₅ *
7. <i>B—K</i> ₂	<i>B—R</i> ₅ ch.
8. <i>P—K</i> ₃	<i>B—K</i> ₂
9. <i>B—K</i> ₃	<i>B—Q</i> ₂
10. <i>QKt—Q</i> ₂	<i>Kt—R</i> ₃
11. <i>P—Kt</i> ₃	<i>P—QKt</i> ₄
12. <i>P—QR</i> ₄	<i>P—QR</i> ₃
13. <i>RP × P</i>	<i>RP × P</i>
14. <i>P—QKt</i> ₄	Castles
15. Castles	<i>Kt—B</i> ₄
16. <i>B—B</i> ₂	<i>R × R</i>
17. <i>Q × R</i>	<i>Kt × QKtP</i>
18. <i>P × Kt</i>	<i>B × P</i>
19. <i>Q—Kt</i> ₁	<i>Q—R</i> ₄
20. <i>Q—B</i> ₂	<i>B—B</i> ₆
21. <i>P—R</i> ₃ †	

(Position as Fig. 44.)

* This advance of the *P* to *B*₅ is an inferior move.
6. *Q—Kt*₃ is best. (VON DER LASA.)

† White's pieces are somewhat too cramped in position for effective use, but it is an open question whether he has not, notwithstanding, the best of the game. (VON DER LASA.)

Black.



White.

FIG. 44.

Position after
White's 21st
Move.

GAME XXXV.

P—KB4 OPENING.*

White.	Black.
1. P—KB4	P—K4
2. P × P	Q—R5 ch.

* This Opening (1. P—KB4) is at the present day generally known as "Bird's" Opening, from the frequency with which it has been played (and very often successfully, as at Nuremberg in 1882) by that distinguished master. It is clear, however, apart from the game in the text, that it was a recognised Opening before Mr. Bird's time, for it is represented by seven games in Walker's Collection, and Lewis, in his 'Treatise on the Game of Chess' (1844), gives an example of it, running as follows:—

1. $\frac{P-KB4}{P-Q4}$; 2. $\frac{Kt-KB3}{B-KKt5}$; 3. $\frac{Kt-K5}{B-B4}$; 4. $\frac{P-KKt4}{P-K3}$.
(If 5. P × B, then Q—R4 mates. If 5. P—KR4, then B—K5, followed by KB—K2.) 5. $\frac{P-KKt5}{P-KB3}$; 6. $\frac{P \times P}{Q \times P}$;

7. $\frac{Kt-KB3}{B-KKt5}$, with the best of the game.

If 6. $\frac{Kt-KB3}{P \times P}$, then 7. $\frac{Kt \times P}{B-K2}$; 8. $\frac{P-KR4}{P-KR3}$;

9. $\frac{Kt-KB3}{B-K5}$; or, 8. $\frac{P-Q3}{P-KR3}$; 9. $\frac{Kt-KB3}{B-KR5 \text{ ch.}}$; 10. $\frac{Kt \times B}{Q \times Kt \text{ ch.}}$;

11. $\frac{K-Q2}{Q \times BP \text{ ch.}}$, Black having in either case the best of the game.

The following short game, quoted from Mr. Bird's 'Chess Novelties' (1895), is a good example of the form of the attack which is favoured by him:—

1. $\frac{P-KB4}{P-Q4}$; 2. $\frac{P-K3}{P-QB4}$; 3. $\frac{Kt-KB3}{P-K3}$; 4. $\frac{P-QKt3}{Kt-QB3}$;

White.	Black.
3. P—KKt3	Q—K5
4. Kt—KB3	Kt—QB3
5. Kt—QB3	Q—KB4
6. P—K4	Q—K3
7. P—Q4	Q—K2
8. B—KKt5	Q—QKt5
9. P—QR3	Q × KtP
10. Kt—QR4, winning Q, and the game.*	

5. $\frac{B-Kt2}{Kt-B3}$; 6. $\frac{B-Q3}{B-K2}$; 7. $\frac{P-QR3}{Castles}$; 8. $\frac{Castles}{P-QKt3}$;
 9. $\frac{Q-K1}{B-Kt2}$; 10. $\frac{Q-KR4}{P-KKt3}$; 11. $\frac{Kt-K15}{P-KR4}$; 12. $\frac{P-KKt4}{Kt \times P}$;
 13. $\frac{Q \times P}{P \times Q}$; 14. $\frac{B-R7 \text{ mate}}{P \times Q}$.

A frequent way of meeting 1. P—KB₄ is by means of the "From" Gambit, or rather, Counter Gambit, which runs as follows:—1. $\frac{P \times P}{P-K4}$; 2. $\frac{P \times P}{P-Q3}$; 3. $\frac{P \times P}{B \times P}$; 4. $\frac{Kt-KB3}{P-K4}$.

At the present day however, the most approved defence is by means of the King's Fianchetto, P—KKt3 being played as Black's second move, following 1. . . . P—Q4. The following example is from Mr. Bird's own work already quoted (p. 126):—1. $\frac{P-KB4}{P-Q4}$; 2. $\frac{P-K3}{P-KKt3}$; 3. $\frac{Kt-KB3}{B-Kt2}$;
 4. $\frac{P-QB3}{P-K3}$; 5. $\frac{B-Q3}{Kt-KR3}$; 6. $\frac{B-QB2}{Castles}$; 7. $\frac{Castles}{P-QB4}$;
 8. $\frac{P-Q3}{Kt-QB3}$; 9. $\frac{Q-K1}{P-QKt3}$; 10. $\frac{P-K4}{B-QK3}$.

* The chief value of this game (like that of Games XXI., XXII., and XXIII.), is as an object lesson to the young player of the unwisdom of bringing out his Q too early. Apart from the final catastrophe, which might of course have been avoided, White has obtained a strong centre, and rapid development of forces, while all but two of Black's pieces are still at home, useless.

GAME XXXVI.

BISHOP'S OPENING. CLASSICAL DEFENCE.

White.	Black.
1. P—K ₄	P—K ₄
2. B—B ₄	B—B ₄
3. Q—KR ₅ *	Q—K ₂
4. Kt—QB ₃	P—QB ₃ †
5. Kt—KB ₃	Kt—KB ₃ ‡
6. Q × KP	B × P ch.
(Position as Fig. 45.)	
7. K × B	Kt—Kt ₅ ch.
8. K—B ₁	Kt × Q, and wins.

VARIATION A.

Moves as before to Black's 6th inclusive.

(Position as Fig. 45.)

7. K—B ₁	Q × Q
8. Kt × Q	B—Q ₄

* This is a weak continuation, and contrary to all principle. The game is throughout very feebly played by White, his attack being premature.

† Apparently to prevent the advance of White's Kt to his Q5. 4. . . . Kt—KB₃ would be preferable, as it answers the same purpose, and at the same time develops a piece.

‡ "Here QP one square is a better move." (LEWIS.)

Black.

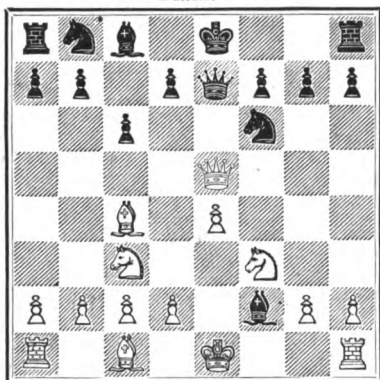


FIG. 45.

Position after
Black's 6th
Move.

White.

White.

9. Kt × KBP

10. Kt × R

Black.

P—Q4

P × B

Followed by K—B1, &c., capturing Kt, with a winning game.*

* Black's victory is taken for granted by Greco, but White would seem to have by no means a hopeless game. He must lose the KKt, but by playing it to Kt6 he doubles Black's KtP. In point of material he has R and P against Kt and B, with the better pawn position.

This Variation is carried a few moves further by Dufresne, as follows :—

11. Kt—K2

12. Kt × B

13. P—Q3

14. B—B4

15. B—K5

16. B—Kt3

P—B4

P × Kt

B—K3

K—B1

Kt—QB3

K × Kt

H 2

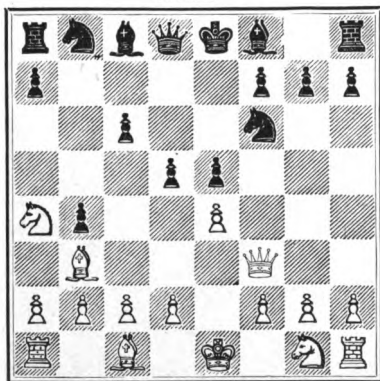
GAME XXXVII.

BISHOP'S OPENING. BERLIN DEFENCE.

White.	Black.
1. P—K ₄	P—K ₄
2. B—B ₄	Kt—KB ₃
3. Kt—QB ₃	P—QB ₃
4. Q—B ₃	P—QKt ₄
5. B—Kt ₃	P—Kt ₅
6. Kt—R ₄	P—Q ₄

(Position as Fig. 46.)

Black.



White.

FIG. 46.

Position after
Black's 6th
Move.

White.	Black.
7. P—Q3	P—KR3
8. Kt—K2	P—Q5
9. Kt—Kt3	B—KKt5, captures Q, and wins.*

VARIATION.

Moves as before to Black's 6th inclusive.

(Position as Fig. 46.)

7. P × P	P × P
8. Kt—K2	Q—R4
9. Kt—Kt3	B—KKt5
10. Q—K3	P—Q5
11. Q—Q3	B—Q2, will capture QKt, and win.

* This game is but a poor specimen. Black's second move, Kt—KB3, constituting the Berlin Defence, is generally regarded as the best reply to White's 2. B—B4, but White's third move, 3. Kt to QB3, is weak, P—Q3 or Q4, or Kt—KB3, being preferable. Where 3. Kt—QB3 is played, a frequent continuation is 3. Kt × P; 4. $\frac{Kt \times Kt}{P-Q4}$; 5. $\frac{B \times P}{Q \times B}$; 6. $\frac{Kt-OB3}{Q-K4}$, when neither side has any tangible advantage.

Or Black may play 3. B—B4, in which case the Opening is transposed into a Giuoco Piano.

The advance of Black's QP in the text, while all but one of his pieces remain unmoved, is quite contrary to principle, and with proper play on the part of White should sooner or later lead to a lost game.

GAME XXXVIII.

BISHOP'S OPENING. BERLIN DEFENCE.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>B—B</i> ₄	<i>Kt—KB</i> ₃ *
3. <i>P—KB</i> ₄	<i>Kt</i> × <i>P</i> †
4. <i>Kt—KB</i> ₃	<i>P</i> × <i>P</i>
5. Castles‡	<i>B—B</i> ₄ ch.
6. <i>P—Q</i> ₄	<i>B—Kt</i> ₃ §

* It is curious to note how, in chess, as in other matters, fashions change and "doctors di-agree." Black's second move, 2. . . . *Kt—KB*₃, as an answer to 2. *B—B*₄, is found in the treatise of Lopez (1561), but at a later date it had lost all credit. Lewis says, *à propos* of the game in the text :—"It is much better to play *KB* to *QB* fourth square." Walker ('Art of Chess Play'), says of 2. . . . *Kt—KB*₃ : "This move is safe and is considered to be the best by Jaenisch, as well as Von der Lasa. For me, I think little of it, comparatively speaking, and prefer *KB—QB*₄." Boden regards the two moves as almost equal. At the present day, under the name of the Berlin Defence, 2. . . . *Kt—KB*₃ is the accepted rejoinder. Mason calls it "Perhaps the best at Black's command." Gunsberg asserts without qualification, "This is best"; and Freeborough ('Chess Openings'), of six pages assigned to the King's Bishop's Opening, devotes the first two to the Berlin Defence.

† This capture is somewhat hazardous; 3. . . . *P—Q*₄ would have been safer.

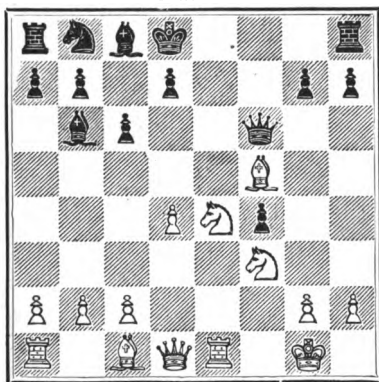
‡ White might here have played *P—Q*₃. The best reply to 5. Castles, is 5. . . . *P—Q*₄. (VON DER LASA.)

§ Better, *B—K*₂.

- | White. | Black. |
|-------------------------|--------|
| 7. R—K1 | P—KB4* |
| 8. Kt—QB3 | Q—K2 |
| 9. B—Q5 | P—QB3† |
| 10. B × Kt | Q—B3 |
| 11. B × P (B5) dis. ch. | K—Q1 |
| 12. Kt—K4‡ | |

(Position as Fig. 47.)

Black.



White.

FIG. 47.

Position after
White's 12th
Move.

* Better 7. $P-Q4$; 8. $\frac{B \times P}{Q \times B}$; 9. $\frac{Kt-QB3}{Q-Q1}$; 10. $R \times Kt \text{ ch.}$
&c.

† "About the worst move on the board." (DUFRESNE.)

‡ Lewis remarks on this move, "This is not a good move, as Black can take the KB ;" and on Black's twelfth, "Black ought unquestionably to take the KB." Dufresne professes himself unable to discover any valid reason why he should not do so, and the reader will probably be of the same way of thinking.

White.	Black.
12.	Q—KR ₃
13. P—KKt ₃	Kt—R ₃
14. Kt—Q ₆	Q × Kt
15. Kt—K ₅	Q—KB ₃
16. Q—R ₅	P—Kt ₃
17. B × KtP	P × B
18. Q × R ch.	Q × Q
19. Kt—B ₇ ch.	K—B ₂
20. B × P ch.	P—Q ₃
21. B × P ch.	K—Q ₂
22. R—K ₇ mate.	

GAME XXXIX.

LOPEZ GAMBIT.

White.	Black.
1. P—K ₄	P—K ₄
2. B—B ₄	B—B ₄
3. Q—K ₂	P—Q ₃
4. P—QB ₃	Kt—QB ₃
5. P—KB ₄ *	

* This move, following 2. B—B₄ and 3. Q—Q₂, constitutes the Lopez Gambit, so named because it first appears in Ruy Lopez' 'Treatise' (1561). "If badly opposed, it leads to the first player's acquiring a splendid position for attack; but if answered correctly, the result is an even game. Black should never take the gambit pawn in this Opening." (WALKER, 'Art of Chess-Play.')

The Lopez Gambit has of late years dropped out of use, and is comparatively disregarded by modern commentators, Mason in his 'Chess Openings' only giving it half-a-dozen lines, and Gunsberg ignoring it altogether. It may be useful, therefore, to quote the following passage on the subject from Boden's "Popular Introduction" (p. 100):—"This *début* takes its name from the Spanish author who invented it.

The opening moves are these: 1. $\overline{KP_2}$ KB—B₄;
2. KB—B₄;

3. $\overline{Q-K_2}$. If he now play 3. $\overline{QP_1}$ or 3. $\overline{Q-K_2}$, you set up the Lopez Gambit by 4. $\overline{KBP_2}$, and he should not

play $\overline{P \times P}$, but move out KKt—B₃, and the result will be

White.	Black.
5.	P × P*
6. Kt—KB ₃	P—KKt ₄ †
7. P—KR ₄	P—KKt ₅
8. Kt—Kt ₅	Kt—R ₃
9. P—Q ₄	B—Kt ₃

an even game. Here is a model :—1. $\frac{KP_2}{KP_2}$; 2. $\frac{KB-B_4}{KB-B_4}$;
 3. $\frac{Q-K_2}{QKt-B_3}$; 4. $\frac{QBP_1}{QP_1}$; 5. $\frac{KBP_2}{KKt-B_3}$; 6. $\frac{KB-B_4}{KKt-B_3}$;
 and the game is equal. On this model we must mention
 that if in reply to 3. $\frac{Q-K_2}{QBP_1}$ he play 3. $\frac{QBP_1}{QBP_1}$, you will
 4. $\frac{B \times BP \text{ ch.}}{K \times B}$; 5. $\frac{Q-QB_4 \text{ ch.}}{K \times B}$, and win back B, but you
 must not adopt this plan if he play 3. $\frac{KB-B_4}{KKt-B_3}$ or 3. $\frac{KB-B_4}{QKt-B_3}$.
 In reply to 3. $\frac{Q-K_2}{QKt-B_3}$ his very best move is 3. $\frac{KB-B_4}{QKt-B_3}$,
 and in answer you may play also 4. $\frac{KB-B_4}{KKt-B_3}$.

“The Lopez Gambit is a very good Opening, either at odds or even. After playing your KBP₂, you must beware of moving KR_{P1}, lest his KKt should move from KB₃ to KR₄, threatening to advance to KKt₆. There are also some other points to be noticed in this *début*. It is not advisable for the second player, on the advance of your KBP, to cut off your KKt with his KB ; it is also very bad play for him to take, and attempt to support, the Gambit Pawn.”

For a more exhaustive examination of the Lopez Gambit, see ‘Jaenisch’s Chess Preceptor,’ pp. 74-76. See also Freeborough’s ‘Chess Openings, Ancient and Modern’ (3rd Ed.), p. 151, cols. 18, 19, 20.

* “It would be better to take the KKt.” (LEWIS.) See, however, Boden’s advice in preceding note. P × P is clearly bad.

† “This is not a good move. The P cannot be defended with safety ; he ought to play QKt to K₄.” (LEWIS.)

White.

10. QB × P

11. KR—B1

12. Kt—Q2*

13. B × P

14. Q—K3†

15. B—B7 ch.

Black.

Q—K2

P—B3

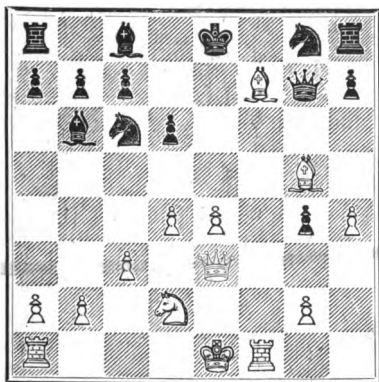
P × Kt

Q—Kt2

KKt—Kt1

(Position as Fig. 48.)

Black.



White.

FIG. 48.

Position after
White's 15th
Move.

* White's position is so strong that he can well afford to sacrifice the KKt, as the sequel will show.

† White could at this point win the exchange by B—B6, but it is characteristic of Greco never to be turned aside from his main design by the prospect of some smaller gain.

Equally good is :—14. B—KB6 ; 15. Q—K3 ;
Q—B1 ; 16. B—KKt5, &c. (VON DER LASA.)

White.	Black.
16.	K—Q ₂
16. Q—B ₄	KKt—K ₂ *
17. Q × KtP ch.	K—Q ₁
18. B × Kt ch.	Kt × Kt
19. Q × Q, and wins.	

VARIATION A.

(Repeat as above to White's 15th Move inclusive.)

(Position as Fig. 48.)

15.	K—B ₁
16. B—R ₄ dis. ch.	Kt—KB ₃
17. B—R ₆	Q × B
18. Q × Q, and wins.	

VARIATION B.

(Repeat as before to White's 15th Move inclusive.)

(Position as Fig. 48.)

15.	Q × B
16. R × Q	K × R
17. Q—B ₄ ch.	K—Kt ₂
18. Castles	B—Q ₂ †

* "If instead of this move he were to play QKt to K₂, you should play as follows:—

17. Q takes KtP ch. K—QB₃
 18. KB to adv. K square ch., and will checkmate the next move." (LEWIS.)

† If Black attack the QB with KRP, you should play as follows:—

19. R—KB sq.	P × B
20. Q × P ch.	K—KR ₂
21. R mates.	

White.	Black.
19. R—B1	B—K1
20. Q—B8 ch.	K—Kt3
21. R—B6 ch.	K—R4*
22. R—R6 ch.	Kt × R
23. Q × Kt mate.	

* If 21. Kt × R, then 22. Q × Kt ch.; followed by
23. Q—R6 mate.

GAME XL.

LOPEZ GAMBIT.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>B—B</i> ₄	<i>B—B</i> ₄
3. <i>Q—K</i> ₂	<i>Q—K</i> ₂ *
4. <i>P—KB</i> ₄	<i>B × Kt</i>
5. <i>R × B</i>	<i>P × P</i>
6. <i>P—Q</i> ₄	<i>Q—R</i> ₅ ch.†
7. <i>P—KKt</i> ₃	<i>P × P</i>
8. <i>R × P</i>	<i>Kt—KB</i> ₃
9. <i>Kt—QB</i> ₃	<i>Kt—KR</i> ₄
10. <i>B × P</i> ch.	<i>K × B</i>
11. <i>B—KKt</i> ₅	<i>Kt × R</i>
12. <i>Q—KB</i> ₃ ch.	<i>K—Kt</i> ₃
13. <i>B × Q</i>	<i>Kt—R</i> ₄
14. <i>Q—B</i> ₅ ch.	<i>K—R</i> ₃
15. <i>Q—Kt</i> ₅ mate.	

* This is not a very effective reply. *P—Q*₃ is preferable.

† This is a useless check. He should have played *P—Q*₃, so as to open a way for his *QB*.

GAME XLI.

LOPEZ GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>B—B₄</i>	<i>B—B₄</i>
3. <i>Q—K₂</i>	<i>Q—K₂</i>
4. <i>P—KB₄</i>	<i>P × P*</i>
5. <i>Kt—KB₃</i>	<i>P—KKt₄</i>
6. <i>P—KR₄</i>	<i>P—KB₃</i>
7. <i>P × P</i>	<i>P × P</i>
8. <i>Kt—QB₃†</i>	<i>P—QB₃</i>
9. <i>P—Q₄</i>	<i>P—KKt₅</i>
10. <i>Kt—KR₄</i>	<i>B × P</i>
11. <i>Kt—B₅</i>	<i>B × Kt ch.</i>
12. <i>P × B</i>	<i>Q—KB₃</i>
13. <i>B × P</i>	<i>Q × P ch.</i>
14. <i>K—B₂</i>	<i>P—QKt₄‡</i>

* This move is unsound, as is also Black's subsequent endeavour to support the Gambit-pawn. See notes, p. 106.

† White might instead of this move play 8. *R—KR₅*. If Black advances the *KtP*, White will play 9. *R—K₅*, and win *Q*. If Black supports the *KtP* by *P—R₃*, White plays 9. *Kt × P*. Black cannot retake with *RP*, or he would lose his *R*.

‡ Black is in this and the succeeding moves made to play very indifferently. The attack of the pawns on the *B* cannot produce any practical result. Meanwhile he is losing the opportunity of strengthening his own very critical position.

White.	Black.
15. B—QKt3	P—QR4
16. Kt—Q6 ch.	K—Q1
17. Q × KKtP	Kt—K2
18. Kt—B7 ch.	K—K1
19. Q—R4	Q—Q5 ch.
20. K—B3	Q—B6 ch.
21. K—K2	R—B1
22. Kt—Q6 double ch.	K—Q1
23. Q—K8 ch.	R × Q
24. Kt—B7 mate	

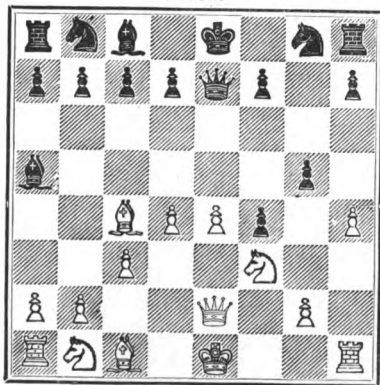
GAME XLII.

LOPEZ GAMBIT.

- | White. | Black. |
|------------------------------|---------------------------------------|
| 1. <i>P—K</i> ₄ | <i>P—K</i> ₄ |
| 2. <i>B—B</i> ₄ | <i>B—B</i> ₄ |
| 3. <i>Q—K</i> ₂ | <i>Q—K</i> ₂ |
| 4. <i>P—KB</i> ₄ | <i>P × P</i> |
| 5. <i>Kt—KB</i> ₃ | <i>P—KK</i> ₁ ₄ |
| 6. <i>P—Q</i> ₄ | <i>B—Kt</i> ₅ ch.* |
| 7. <i>P—QB</i> ₃ | <i>B—R</i> ₄ |
| 8. <i>P—KR</i> ₄ | |

(Position as Fig. 49.)

Black.



White.

FIG

Position after
White's 8th
Move.

* A wasted move. He should have played *B—Kt*₃.

White.	Black.
8.	P—KB ₃
9. P × P	P × P
10. P—KKt ₃	P—Kt ₅
11. Kt—K ₅	P—B ₆
12. Q—K ₃	Kt—KB ₃
13. Kt—Kt ₆	Q—Kt ₂
14. Kt × R	Q × Kt
15. P—K ₅	Kt—Kt ₁
16. Q—Kt ₅	Kt—K ₂
17. Q—R ₄ ch.	K—Q ₁
18. Q × RP	Q × Q
19. R × Q	P—Q ₃
20. P—K ₆	P—Q ₄ *
21. R—R ₈ ch.	Kt—Kt ₁
22. B—KKt ₅ ch.	K—K ₁
23. R × Kt mate.	

VARIATION A.

Repeat Moves to White's 8th inclusive
(Position as Fig. 49.)

8.	P—KKt ₅
9. Kt—Kt ₅	Kt—KR ₃
10. QB × P	P—KB ₃
11. Castles	P × Kt
12. B × P	Q—Kt ₂
13. Q—K ₃	Kt—Kt ₁
14. R—B ₇	Q—Kt ₃
15. Q—B ₄	P—Q ₃
16. R—B ₈ ch.	K—Q ₂
17. B—KB ₇	Q—Kt ₂
18. B—K ₈ ch.	K—K ₃
19. P—Q ₆ mate.	

* "20. P—QB₄ would have delayed the loss of the game." (DUFRESNE.)

GAME XLIII.

LOPEZ GAMBIT.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>B—B</i> ₄	<i>B—B</i> ₄
3. <i>Q—K</i> ₂	<i>Q—K</i> ₂
4. <i>P—KB</i> ₄	<i>P</i> × <i>P</i>
5. <i>Kt—KB</i> ₃	<i>Kt—KB</i> ₃
6. <i>P—Q</i> ₄	<i>B—Kt</i> ₅ ch.
7. <i>P—B</i> ₃	<i>B—R</i> ₄
8. <i>P—K</i> ₅	<i>Kt—R</i> ₄ *
9. Castles†	Castles
10. <i>Kt—K</i> ₁	<i>Q—R</i> ₅
11. <i>Kt—Q</i> ₃	<i>P—KKt</i> ₄
12. <i>Kt—Q</i> ₂	<i>P—QB</i> ₃ ‡
13. <i>Kt—K</i> ₄ §	

(Position as Fig. 50.)

13.	<i>K—R</i> ₁
14. <i>Kt—Q</i> ₆	<i>Kt—QR</i> ₃
15. <i>Kt—KB</i> ₅ , capturing <i>Q</i> , and wins.	

* 8. *P—Q*₄ is preferable.† "If White plays 9. *P—KKt*₄, then 9. *P—Q*₄!; 10. *B* × *QP*, *P—QB*₃ is a probable continuation." (VON DER LASA.)‡ "12. *P—KKt*₅, in place of this move, would have given the game a favourable turn for Black" (DUFRESNE.)§ "13. *Kt—KB*₃; 14. *Kt—KB*₂; 15. *B—Q*₃ would also be decisive." (VON DER LASA.)|| To avoid White's threatened *Q* × *Kt*, and subsequent "forking" of *K* and *Q*, as in the Variation following.

Black.

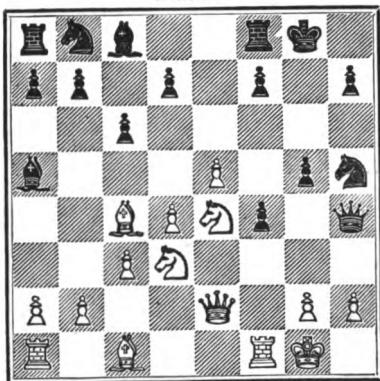


FIG. 50.

Position after
White's 13th
Move.

White.

VARIATION A.

Repeat Moves as above to White's 13th inclusive.
(Position as Fig. 50.)

White.

Black.

- | | |
|--------------------------------------|--------|
| 13. | P—QKt4 |
| 14. B—Kt3 | B—B2 |
| 15. Q × Kt | Q × Q |
| 16. Kt—B6 ch. | K—Kt2 |
| 17. Kt × Q ch., with a winning game. | |

VARIATION B.

Repeat as before to White's 13th Move inclusive.
(Position as Fig. 50.)

- | | |
|---|--------|
| 13. | Kt—Kt2 |
| 14. Kt × P(B4) | P × Kt |
| 15. R × P | Q—K2 |
| 16. Kt—B6 ch. | K—R1 |
| 17. Q—K4 and Black can only escape mate by sacrificing his Q. | |

GAME XLIV.

KING'S GAMBIT (PROPER).

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. B—B ₄	B—Kt ₂ *
5. P—Q ₄	P—Q ₃
6. Kt—QB ₃	P—QB ₃
7. P—KR ₄	P—KR ₃
8. P × P	P × P
9. R × R	B × R
10. Kt—K ₅ †	P × Kt
11. Q—R ₅	Q—B ₃
12. P × P	Q—Kt ₂
13. P—K ₆	Kt—KB ₃ ‡
14. P × P ch.	

(Position as Fig. 51.)

* “The simplest form of the King's Gambit. This, 4. . . . B—Kt₂, with soon P—KR₃, is the classical defence, relying upon the superiority of pawns on the King side for a winning ending.” (MASON.)

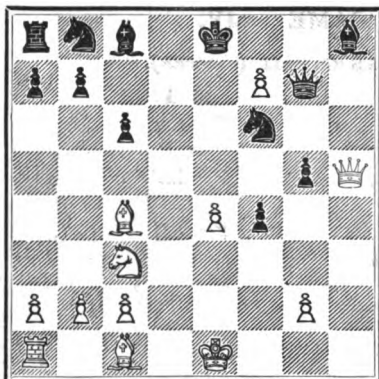
The first mention of the King's Gambit is by Ruy Lopez in 1561. At the present day it is practically superseded by the Kieseritzky and Allgaier.

† Lewis remarks : “This move is ingenious, and may be ventured against an inferior player, but if the Black play properly White will lose the game.”

‡ Lewis suggests an alternative line of play, as under :—

13.	B × P
14. B × B	Kt—KB ₃
15. B × KBP ch.	K—B ₁
16 Q removes	Takes KB, and has the best of the game.

Black.



White.

FIG. 51.

Position after
White's 14th
Move.

White.

Black.

14.

K—B1*

15. QB × P

Kt × Q

16. B—Q6 mate.†

VARIATION A.

Repeat to White's 14th Move inclusive.

(Position as Fig. 51.)

14.

K—K2

15. Q—K2

B—K3‡

16. B × B

K × B

* 14. K—K2 is a better move. See Variation A, next following.

† If 15. P × B, then 16. Q—QB5 mate. In either case a very pretty finish.

‡ Better, B—KKt5 or Kt—Q2.

White.	Black.
17. Q—B4 ch.	K—K2
18. Q—Kt4 ch.	K × P
19. Q × KtP ch.	QKt—Q2
20. Q × R, and wins.	

VARIATION B.

Repeat as before to White's 14th Move inclusive.

(Position as Fig. 51.)

14.	K—Q1
15. Q × P	Q × Q
16. P—B8 (queens) ch.	K—Q2
17. Q × B	Q × P*
18. Q × Kt	P—B6
19. Q—B7 ch.	K—Q3†
20. B—KB4 ch.†	K—B4
21. Kt—R4 ch.	

(Position as Fig. 52.)

21.	K—Q5
22. P—QB3 ch.	K × KP
23. Kt—B5 mate.	

* The intention of the sacrifice of the Kt is presumably to make the KBP a passed Pawn, but it is not good policy. Black would have done better to play K—B2, so as to leave Q2 free for B or QKt.

† If 19. K—Q1; 20. Q—Kt8 ch., exchanging Qs and winning easily.

‡ Or 20. $\frac{P-K5 \text{ ch.}}{K-B4}$; 21. $\frac{B-K3 \text{ ch.}}{K-Kt5}$; 22. $\frac{P-R3 \text{ ch.}}{K-R4}$; 23. $\frac{P-Kt4}{\text{mate.}}$ (VON DER LASA.)

VARIATION C.

Repeat Moves to White's 21st inclusive.

(Position as Fig. 52.)

Black.

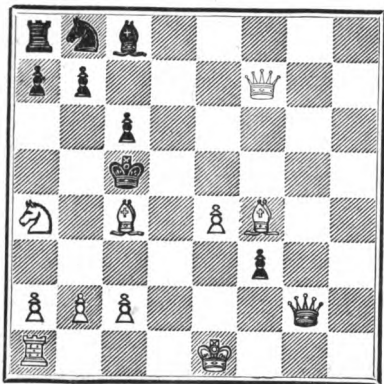


FIG. 52.

**Position after
White's 21st
Move.**

White.

White.

21. . . .

22. B—Q2 ch.

23. P—Kt3 ch.

24. Q—K7 ch.

25. Q—K5 ch.

Black.

K—Kt5

$$K \times K_t$$

K—R6

K—Kt7

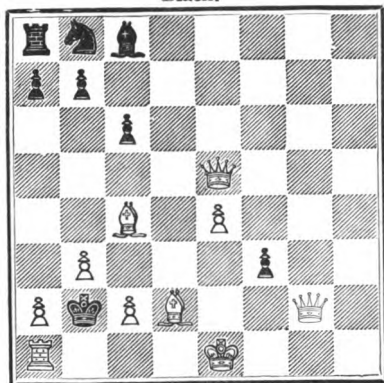
(Position as Fig. 53.)

25. . . .

 $K \times P$

26. R—Br (or Q—B6) mate.

Black.



White.

FIG. 53.

Position after
White's 25th
Move.

VARIATION D.

Repeat Moves to White's 25th inclusive.

(Position as Fig. 53.)

White.

Black.

25.

K—R6

26. QB—B1 ch.

K—Kt5

27. P—B3 (or R3) mate.

GAME XLV.

KING'S GAMBIT.

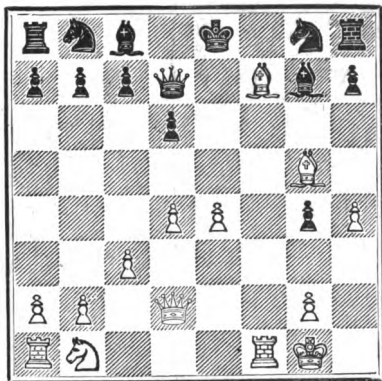
White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>Kt—KB₃</i>	<i>P—KKt₄</i>
4. <i>B—B₄</i>	<i>B—Kt₂</i>
5. <i>P—KR₄</i>	<i>P—Kt₅*</i>
6. <i>Kt—Kt₅</i>	<i>Kt—KR₃</i>
7. <i>P—Q₄</i>	<i>P—Q₃</i>
8. <i>QB × P</i>	<i>Q—K₂</i>
9. Castles	<i>P—KB₃</i>
10. <i>P—B₃</i>	<i>P × Kt</i>
11. <i>B × KtP</i>	<i>Q—Q₂</i>
11. <i>Q—Q₂</i>	<i>Kt—Kt₁</i>
13. <i>B—B₇ ch.</i>	

(Position as Fig. 54.)

13.	<i>K—B₁</i>
14. <i>B—K₆ dis. ch.</i>	<i>K—K₁ (or covers)</i>
15. <i>B × Q, and wins.</i>	

* So far the defence has been on "classical" lines, but here Black diverges. 5. *P—KR₃* is the orthodox continuation.

Black.



White.

FIG. 54.

Position after
White's 13th
Move.

VARIATION A.

Repeat Moves to White's 13th inclusive.

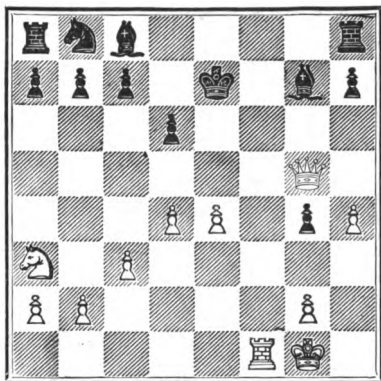
(Position as Fig. 54.)

White.	Black.
13.	Q × B
14. R × Q	K × R
15. Kt—R ₃	Kt—K ₂
16. R—KB ₁ ch.	K—K ₁
17. B × Kt	K × B
18. Q—Kt ₅ ch.	

(Position as Fig. 55.)

18.	K—K ₁
19. Q × B, and wins.	

Black.



White.

FIG. 55.

Position after
White's 18th
Move.

VARIATION B.

Repeat Moves to White's 18th inclusive.

(Position as Fig. 55.)

White.

Black.

18.

K—K₃19. P—Q₅ ch.K—Q₂20. R—B₇ ch.K—K₁21. Q—K₇ mate.

GAME XLVI.

SALVIO GAMBIT.*

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—KKt ₄
4. B—B ₄	P—Kt ₅
5. Kt—K ₅	Q—R ₅ ch.
6. K—B ₁	Kt—KR ₃
7. P—Q ₄	P—Q ₃
8. Kt—Q ₃	P—B ₆
9. P—KKt ₃	Q—R ₆ ch.†

(Position as Fig. 56.)

* "The Salvio is one of the oldest variations of the King's Gambit. It has been traced to a Peninsular writer quoted by Polerio and Salvio. The move 4. . . . P—Kt₅ is quite as good analytically as 4. . . . B—Kt₂, but the second player must be prepared to meet the Muzio attack, as well as Salvio's continuation, 5. Kt—K₅. After this move, Black gets an important check by 5. . . . Q—R₅, with the choice of four lines of play, viz. Kt—KB₃, Kt—KR₃, P—B₆, and Kt—QB₃. 6. . . . Kt—KB₃, given by Salvio, leaves a P and R to be taken in consideration of a strong counter attack. 6. . . . Kt—KR₃ is better play, according to present lights, but Black, after White's reply, 7. P—Q₄, must not follow it up with the natural move 7. . . . P—Q₃, but play 7. . . . P—B₆." (FREEBOROUGH, 'Chess Openings, Ancient and Modern,' where the reader will find several illustrations of this line of play.)

† "It is wrong to give this check ; it would be better to play Q—K₂." (LEWIS.)

Black.

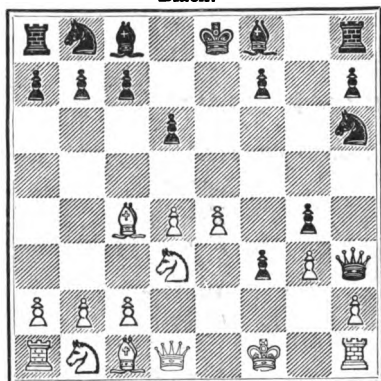


FIG. 56.

Position after
Black's 9th
Move.

White.

- | White. | Black. |
|---------------------------------|------------------------|
| 10. K—B ₂ | Q—Kt ₇ ch.* |
| 11. K—K ₃ | Kt—Kt ₁ † |
| 12. Kt—B ₄ | B—R ₃ |
| 13. B—B ₁ | Q × R‡ |
| 14. B—Kt ₅ ch. | P—QB ₃ |
| 15. B × P ch. | P × B |
| 16. Q × Q, with a winning game. | |

* The Q must move, as 10. Kt—B₄ would otherwise leave her without retreat.

† To clear the way for the B, but the same object might have been better effected by B—K₂. Lewis says of this move: "Black would do better to play Q to adverse K's second square," thereby forcing an exchange of Qs; but in any case Black has a very bad game, having irretrievably compromised himself by attacking with insufficient forces.

‡ Black may be presumed to have seen the natural consequence of this move, but he has nothing better.

VARIATION A.

Repeat Moves up to Black's 9th inclusive.

(Position as Fig. 56.)

White.

10. K—K1

11. Kt—B2

12. B—B1, captures Q, and wins.

Black.

Q—Kt7

Kt—QB3

VARIATION B.

Moves as before up to Black's 9th inclusive.

(Position as Fig. 56.)

10. K—K1

11. Kt—B4

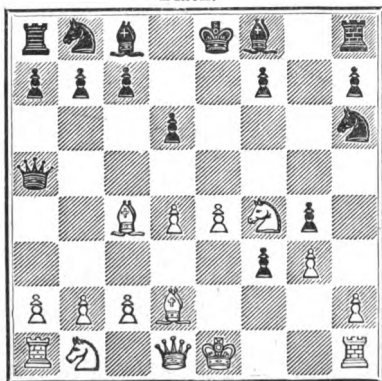
12. B—Q2

Q—R4

Q—QR4 ch.

(Position as Fig. 57.)

Black.



White.

FIG. 57.

Position after
White's 12th
Move.

White.	Black.
12.	Q—Kt3
13. Kt—Q5	Q × QP*
14. B—Q3	Q—B4†
15. B—K3‡	Q—R4 ch.
16. P—Kt4	Q—R5
17. B—QKt5 ch.	Q × B (forced)
18. Kt × P ch.	K—Q2
19. Kt × Q, and wins.	

VARIATION C.

Repeat Moves as before up to White's 12th inclusive.
(Position as Fig. 57.)

12.	Q—R5
13. Kt—QR3	P—QB3§
14. Kt—Q5	P—QKt4
15. P—Kt3¶	Q × Kt
16. B—Kt4	Q—Kt7
17. R—QKt1	Q × RP
18. R—R1	Q—Kt7
19. B—B3	Q × R**

* This move is forced. If he plays 13. Q × KtP, White wins Q by 14. B—B3. If 13. Q—B3, White replies 14. B—QKt5, and after 14. Q × B (forced), 15. Kt × P ch., and captures Q.

† To prevent 15. Kt—B7 ch.

‡ Lewis here remarks: "You would win the Q sooner by playing QB to QKt fourth square." 15. B—QB3, to be followed (if 15. R—Kt1) by 16. Kt—B6 ch., would win the exchange, but Greco always flies for the highest game.

§ To prevent 14. B—Kt5 ch.

|| If 14. P × Kt, then 15. B—Kt5 ch. wins Q.

¶ Better 15. B—Kt3. (VON DER LASA.)

** 19. Q × B would be preferable. (VON DER LASA.)

White.	Black.
20. Q × Q*	P × Kt
21. B × QP	Kt—Q2
22. B × R, and wins.	

VARIATION D.

Moves as before to White's 12th inclusive.

(Position as Fig. 57.)

12.	Q—R5
13. Kt—QR3	Q—Q2
14. Kt—Q5	B—KKt2
15. B × Kt	B × B
16. Kt—B6 ch.	K—B1
17. Kt × Q ch., and wins.	

* This series of moves is eminently characteristic of Greco's dashing style. Black has already R, Kt, and two Ps for Q, and two of White's pieces remain *en prise*; but if 20. P × B, Kt—B7 wins R; if 20. P × Kt, then B × P, and afterwards B × R as in the text, and White is left with the advantage.

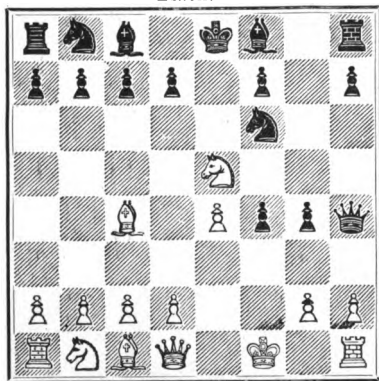
GAME XLVII.

SALVIO GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>Kt—KB₃</i>	<i>P—KKt₄</i>
4. <i>B—B₄</i>	<i>P—Kt₅</i>
5. <i>Kt—K₅</i>	<i>Q—R₅ ch.</i>
6. <i>K—B₁</i>	<i>Kt—KB₃</i>

(Position as Fig. 58.)

Black.



White.

FIG. 58.

Position after
Black's 6th
Move.

White.	Black.
7. B × P ch.*	K—Q1†
8. P—Q4	Kt × P
9. Q—K2	Kt—Kt6 ch.
10. P × Kt	Q × R ch.
11. K—B2	P × P ch.
12. K × P	Q × B†
13. Kt—B6 ch.	Kt (or P) × Kt
14. Q—K8 mate.	

VARIATION A.

Repeat Moves to Black's 6th inclusive.

(Position as Fig 58.)

7. Kt × KBP§	P—Q4
8. B × P	Kt × B
9. Kt × R	Kt—KB3
10. P—K5	Kt—K5
11. Q—K2	Kt—Kt6 ch.
12. P × Kt	Q × R ch.
13. K—B2	B—B4 ch., and wins.

* "Instead of this move Philidor directs the White to play Q to K sq., which would force the Black to exchange Queens; White would then have the best of the game." (LEWIS.)

† This is Salvio's move, but K—K2 is preferable, as it compels White to withdraw his B, or he would run some risk of losing a piece.

‡ This is a very weak move. The most moderate player in Black's place ought to be able to perceive the danger that threatens him; the proper move is clearly 12. . . . B—K2.

§ "This is a bad move. He should play Q to K square, and he would then have the best of the game." (LEWIS.)

VARIATION B.

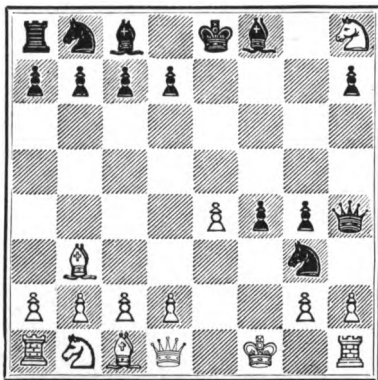
Repeat as before to Black's 6th Move, inclusive.

(Position as Fig. 58)

White.	Black.
7. B × P ch.	K—Q1
8. B—Kt3*	Kt—R4
9. Kt—B7 ch.	K—K1
10. Kt × R	Kt—Kt6 ch.

(Position as Fig. 59.)

Black.



White.

FIG. 59.

Position after
Black's 10th
Move.

11. P × Kt	Q × R ch.
12. K—K2	P—B6 ch.
13. P × P	P × P ch.
14. K—B2	Q × Q, and wins.

* Here P—Q3 or Q—K1 would be preferable.

VARIATION C.

Repeat Moves to Black's 10th inclusive.

(Position as Fig. 59.)

White.

- 11. K—Kt1
- 12. P—Q4
- 13. Q × B (forced)
- 14. K—B1

Black.

- B—B4 ch.
- B × P ch.
- Kt—K7 ch.
- Kt × Q, and wins.

GAME XLVIII.

SALVIO GAMBIT.

White.	Black.
1. $P-K_4$	$P-K_4$
2. $P-KB_4$	$P \times P$
3. $Kt-KB_3$	$P-KKt_4$
4. $B-B_4$	$P-Kt_5$
5. $Kt-K_5$	$Kt-KR_3^*$
6. $Kt \times KtP \dagger$	$Q-R_5$ ch.
7. $Kt-B_2$	$P-Q_4$

(Position as Fig. 60.)

8. $B \times P \dagger$	$B-Kt_5$, captures Q, and wins.
-------------------------	-------------------------------------

* 5. $Q-R_5$ ch. is better.

† 6. $P-Q_4$ is preferable. The following is a probable continuation : 6. $\frac{P-Q_3}{P-KR_3}$; 7. $\frac{Kt-Q_3}{P-B_6}$; 8. $\frac{P-KKt_3}{Kt-Kt_1}$; 9. $\frac{P-KR_3}{P-KR_4}$; 10. $\frac{P \times KtP}{B \times P}$; 11. $\frac{K-B_2}{P-R_5}$; 12. $\frac{B-KB_4}{B-K_2}$; 13. $\frac{Kt-Q_2}{P \times P}$ ch. ; 14. $\frac{B \times KtP}{}$, &c.

† The best move for White is 8. $B-K_2$, but Black might still play 8. $B-Kt_5$, with a very attacking game. The effect of 8. $P \times P$ is shown in the variation following.

Black.

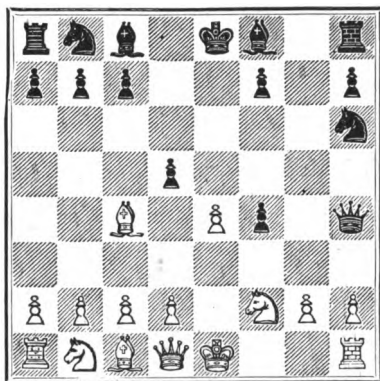


FIG. 60.

Position after
Black's 7th
Move.

White.

VARIATION A.

Repeat Moves to Black's 7th inclusive.

(Position as Fig. 60.)

White.

8. P × P
9. B—Kt5 ch.
10. P × QBP
11. K—B1
12. K × P
13. K—B1
14. P—Q3.

Black.

- P—B6
- P—QB3
- Q—K2 ch.
- P × P ch.
- Q—Kt4 ch.
- Q × B ch.
- Kt × P, with a winning game.

GAME XLIX.

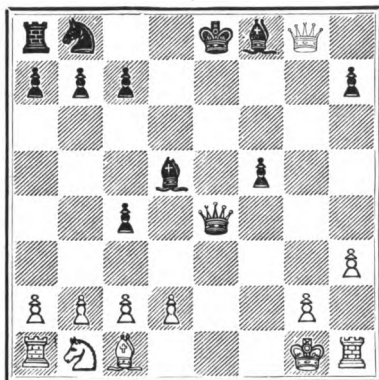
SALVIO GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>Kt—KB₃</i>	<i>P—KKt₄</i>
4. <i>B—B₄</i>	<i>P—Kt₅</i>
5. <i>Kt—K₅</i>	<i>Kt—KR₃</i>
6. <i>Kt × KtP</i>	<i>Kt × Kt</i>
7. <i>Q × Kt</i>	<i>P—Q₄</i>
8. <i>Q × P</i>	<i>P × B</i>
9. <i>Q—K₅ ch.</i>	<i>B—K₃</i>
10. <i>Q × R</i>	<i>Q—R₅ ch.</i>
11. <i>K—B₁</i>	<i>Q—B₅ ch.</i>
12. <i>K—Kt₁</i>	<i>Q × KP</i>
13. <i>P—KR₃</i>	<i>B—Q₄</i>
14. <i>Q—Kt₈*</i>	<i>P—KB₄</i>
(Position as Fig. 61.)	
15. <i>Q—Kt₃†</i>	<i>P—KB₅</i>
16. <i>Q—B₃</i>	<i>Q—K₈ ch.</i>

* If 14. *R—R₂*, Black would mate by *Q—K₈*.

† White has only a choice between the text-move and 15. *Q—Kt₅*. If he plays the latter, Black rejoins with 15. . . . *Q—K₈ ch.*, followed by 16. . . . *B—Q₃ ch.*, and mates in, at most, two moves.

Black.



White.

FIG. 61.

Position after
Black's 14th
Move.

White.

17. Q—B1*
18. K—R2

Black.

- B—QB4 ch.
Q—Kt6 mate.

* This a fatal move. White should play 17. K—R2. Black can then regain the exchange by 17. . . . Q × R ch., followed by 18. B × Q, but his attack would be at an end, and White would have an equal game. If 17. . . . Q—K4, then 18. Q—QB3, &c.

GAME L.

KIESERITZKY GAMBIT.

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	P—Kt ₄
4. P—KR ₄	P—Kt ₅
5. Kt—K ₅ *	P—KR ₄
6. B—B ₄	Kt—KR ₃
7. P—Q ₄	B—K ₂
8. QB × P	B × P ch.†
9. P—KKt ₃	B—Kt ₄
10. R × P	B × B
11. P × B	P—Q ₃
12. Kt × KtP	B × Kt
13. Q × B	Kt × Q
14. R × R ch.	K—K ₂
15. R × Q	K × R
16. B × P	Kt—QB ₃
17. P—QB ₃	K—K ₂
18. B—Kt ₃	Kt—K ₆
19. K—B ₂	Kt—Kt ₅ ch.
20. K—B ₃ , with a winning game.	

* This move, following 4. P—R₄; P—Kt₅, constitutes the Kieseritzky Gambit. The available defences are summed up by Mason ('Chess Openings,' p. 71) as follows: "The reply 5. . . . B—Kt₂ is Black's simplest and strongest; though 5. . . . Kt—KB₃ very often comes to the same thing. Others are 5. . . . Q—K₂; 5. . . . P—Q₃; 5. . . . P—Q₄. But neither 5. . . . Kt—QB₃, nor 5. . . . P—KR₄ (formerly in vogue) is now looked upon as adequate."

† 8. . . . P—Q₃ would be preferable.

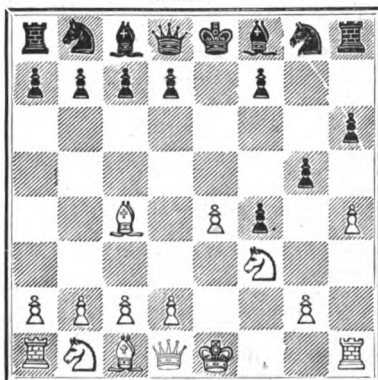
GAME LI.

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

- | White. | Black. |
|-----------|--------|
| 1. P—K4 | P—K4 |
| 2. P—KB4 | P × P |
| 3. Kt—KB3 | P—KR3 |
| 4. B—B4* | P—KKt4 |
| 5. P—R4 | |

(Position as Fig. 62.)

Black.



White.

FIG. 62.

Position after
White's 5th
Move.

* Black's third move is weak (he should have played P—KKt4). White, however, does not take proper

White	Black.
5.	P—KB ₃ *
6. Kt × P	BP × Kt†
7. Q—R ₅ ch.	K—K ₂
8. Q—B ₇ ch.	K—Q ₃
9. Q—Q ₅ ch.	K—K ₂
10. Q—K ₅ mate	

VARIATION A.

Repeat Moves to White's 5th inclusive.

(Position as Fig. 62.)

5.	P—KB ₃
6. Kt × P	Q—K ₂
7. Q—R ₅ ch.	K—Q ₁
8. Kt—B ₇ ch.	K—K ₁
9. Kt × R dis. ch.	K—Q ₁
10. Kt—B ₇ ch.	K—K ₁
11. Kt—RP dis. ch.	K—Q ₁
12. Kt × Kt, with a winning game.	

advantage of it. He should at once play 4. P—KR₄, when Black can no longer defend the Gambit by 4 P—KKt₄, as White would reply 5. P × P, and Black could not retake without losing his R. White's text-move gives him time to remedy his mistake.

* This and the next succeeding games form a valuable object-lesson as to the ineffectiveness of P—KB₃ as a defensive move in the Knight's Gambit. Indeed, in almost any opening, it has an immediate weakening effect on Black's position. Black's proper move was 5. B—Kt₂, to defend the R, and so free the RP.

† 6. RP × Kt would have been preferable. White could not retake, as he would in such case lose his R, and the fatal check which follows would have been prevented.

VARIATION B.

Repeat as before to White's 5th Move inclusive.

(Position as Fig. 62.)

White.	Black.
5.	P—Kt5*
6. Kt—K5	R—R2
7. P—Q4	P—Q3
8. Kt—Q3	P—B6
9. P—KKt3†	Q—K2
10. Kt—KB4	Q × KP ch.‡
11. K—B1	Q—QB3
12. Q—Q3	R—Kt2
13. B—QKt5, captures Q, and wins.	

* 5. B—Kt2 would be preferable.

† "Instead of this move, you should take the P."
(LEWIS.)

‡ "It frequently happens, as in the present instance, that taking the KP with Q is very bad play. He ought to have played QBP one square." (LEWIS.)

GAME LII.

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. Kt—KB ₃	Kt—K ₂ *
4. P—KR ₄	P—KR ₄
5. B—B ₄	Kt—Kt ₃
6. Kt—Kt ₅	Kt—K ₄
7. B—Kt ₃	P—KB ₃
8. Kt—KR ₃	

(Position as Fig. 63.)

8.	Kt—Kt ₃
9. P—Q ₄	Kt × P
10. Kt × P	P—KKt ₄
11. R × Kt†	P × R
12. Kt—Kt ₆	R—R ₂
13. B—Kt ₈	R—Kt ₂
14. Q × P	R × B‡

* This, with the subsequent Kt—Kt₃, is a feeble and ineffective method of supporting the Gambit Pawn. The accepted 3. P—KKt₄ is much to be preferred, the Kt being needed for other purposes.

† A clever and well-judged sacrifice, as the sequel will show.

‡ “If he take Kt here, you force mate in eight moves at most.” (BODEN.)

Black.

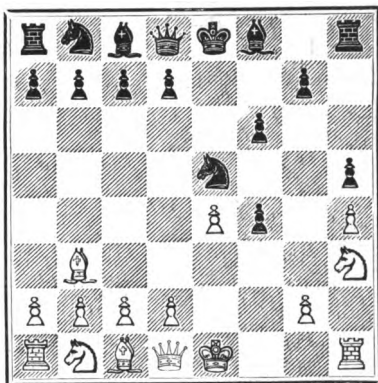


FIG. 63.

Position after
White's 8th
Move.

White.

- White.
15. Kt—K₄ dis. ch.
16. Q—B₇ ch.
17. Kt—B₄ ch.
18. Q—Q₅ mate.

Black.

- K—K₂
K—Q₃
K—B₃

VARIATION A.

Repeat Moves to White's 8th inclusive.

(Position as Fig. 63.)

- | | |
|-----------------------|--------------------|
| 8. | P—KKt ₄ |
| 9. P × P | P × P |
| 10. P—Q ₄ | Kt—B ₂ |
| 11. P—Kt ₃ | P × P |
| 12. B × Kt ch. | K × B |
| 13. Kt × P ch. | K—Kt ₃ |
| 14. Q—B ₃ | Q—B ₃ |

White.

Black.

15. Q × KtP

P—Q3

16. Kt—K6 dis. ch.

(Position as Fig. 64.)

Black.

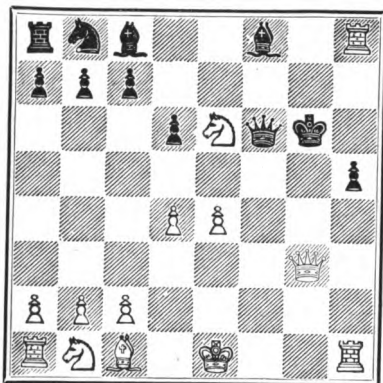


FIG. 64.

Position after
White's 16th
Move.

White.

16.

K—B2

17. R—B1, capturing Q.

VARIATION B.

Repeat Moves up to White's 16th inclusive.

(Position as Fig. 64.)

16.

K—R2

17. R × P ch.

B—R3

18. R × B ch.

Q × R

19. B × Q, and wins.

GAME LIII.

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>Kt—KB₃</i>	<i>Kt—K₂</i>
4. <i>P—KR₄</i>	<i>P—KR₄</i>
5. <i>B—B₄</i>	<i>Kt—Kt₃</i>
6. <i>Kt—Kt₅</i>	<i>Kt—K₄</i>
7. <i>B—Kt₃</i>	<i>P—KB₃</i>
8. <i>Kt—KR₃</i>	<i>P—KKt₄</i>
9. <i>P × P</i>	<i>P × P</i>
10. <i>P—Q₄</i>	<i>Kt—B₂</i>
11. <i>P—KKt₃</i>	<i>P × P</i>
12. <i>B × Kt ch.</i>	<i>K × B</i>
13. <i>Kt × P ch.</i>	<i>K—K₁</i>
14. <i>R × P</i>	

(Position as Fig. 65.)

14.	<i>R × R</i>
15. <i>Q × R ch.</i>	<i>K—K₂</i>
16. <i>Q—B₇ ch.</i>	<i>K—Q₃</i>
17. <i>Q—Q₅ ch.</i>	<i>K—K₂</i>
18. <i>Q—K₅ mate</i>	

L

Black.

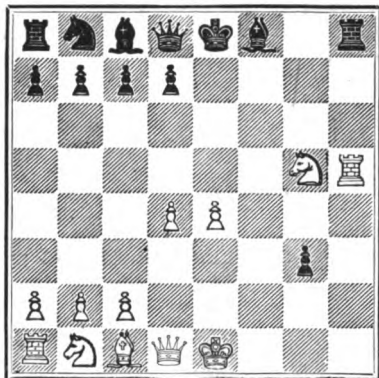


FIG. 65.

Position after
White's 14th
Move.

White.

VARIATION A.

Repeat Moves to White's 14th inclusive.

(Position as Fig. 65.)

White.

14.

15. R—R7*

Black.

R—Kt1

Q—KB3

* Lewis suggests that White would do better, at Move 15, to play Q—KB3, when the sequel would probably take one or other of the lines following :—

15.

16. R—R7

17. Q—R5 ch.

18. Kt—QB3

19. B—B4, and will easily win.

Q—K2 (or A)

B—Kt 2

K—B1

P—B3

A.

15.

16. K1—R7

R—Kt2

If he play 16. Q—K2, you must play R—K5 ; if he play

White.	Black.
16. Q—R5 ch.	Q—Kt3
17. B—B4	Q × Q
18. R × Q	B—K2
19. Kt—Q2	Kt—QB3
20. P—B3	P—Q3
21. Kt—R3	B—Kt5
22. R—R7	B × Kt
23. R × B	P—Kt7
24. K—B2	K—Q2
25. R—KKt1	QR—KB1
26. R—KB3	B—R5 ch.
27. K—K2	K—Q1
28. B—K3	R × R
29. Kt × R	B—B3
30. K—B2	R—K1
31. Kt—Q2	R—Kt1
32. R × P	R × R ch.
33. K × R, and should win.*	

R—Kt1, you must check with the R, and you will win the Q, or checkmate him; if he play B—Q3, you must check with the R, and then checkmate with the Q. If he play 16. . . . R × Kt, then 17. R × R, and will win easily. If 16. . . . B—K2, then 17. Kt—B6 ch.; if now he take the Kt, he will lose the Q by 18. R—R8 ch.; while, if 17. . . . K—B2 (or B1), we get 18. Kt—Kt4 dis. ch., K—Kt1 (best); 19. Kt—R6 ch., and White will mate in two moves.

15. R—R7 may lead to the variation 15. R × Kt
(noticed also by Lewis); 16. Q—B3; 17. R × B;
18. B—Kt2; 17. R × R
18. Q—R5 ch., &c. (VON DER LASA.)

* "White has certainly the best of the game, but it would be very difficult to win it against good play." (LEWIS.)

GAME LIV.

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

White.	Black.
1. <i>P—K4</i>	<i>P—K4</i>
2. <i>P—KB4</i>	<i>P × P</i>
3. <i>Kt—KB3</i>	<i>Kt—K2</i>
4. <i>P—KR4</i>	<i>P—KR4</i>
5. <i>B—B4</i>	<i>Kt—Kt3</i>
6. <i>Kt—Kt5</i>	<i>Kt—K4</i>
7. <i>B—Kt3</i>	<i>P—KB3</i>
8. <i>Kt—KR3</i>	<i>P—KKt4</i>
9. <i>P × P</i>	<i>P × P</i>
10. <i>P—Q4</i>	<i>Kt—Kt3</i>
11. <i>P—KKt3</i>	<i>P × P</i>
12. <i>Kt × P</i>	<i>P—Kt7</i>
13. <i>B—B7 ch.</i>	<i>K—K2</i>
14. <i>R—Kt1</i>	<i>Kt—R5</i>
15. <i>B × P</i>	

(Position as Fig. 66.)

15.	<i>B—Kt2*</i>
16. <i>Q—Kt4</i>	<i>B × P</i>

* "If instead of this move Black play QP one square, you must play KKt to adverse KB second square, and you will gain the Queen." (LEWIS.) The correctness of this assertion is not immediately obvious, but a brief analysis will make it clear. If Black (after 16. Kt—B7) plays

Black.

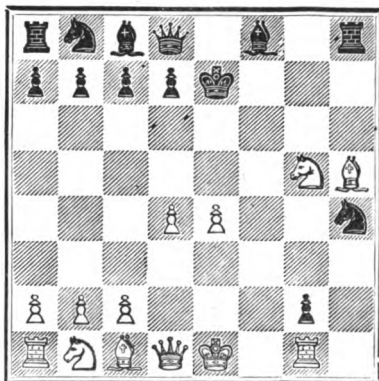


FIG. 66.

Position after
White's 15th
Move.

White.

White.

17. Q × Kt

18. Q × R

19. Q—B7 ch.

20. Q—Q5 ch.

21. Q—K5 ch.

22. Q—R8 ch.

23. Q—Kt7 ch.

24. Kt—B7 ch., winning Q, and the game.

Black.

R × B*

B × R

K—Q3

K—K2

K—B1

K—K2

K—Q3

16. Q—K1, then 17. B—Kt 5 ch. If 17. K—K3, then 18. Q—Kt4 ch., Kt—B4; 19. Q × Kt, mate. If 17. K—Q2, then Kt—K5 ch., and the Q must fall. If Black plays 16. Q—Q2, then 17. B—Kt5 ch., and if 17. K—K1, then 18. Kt—K5 dis. ch., and winning Q. If 17. K—K3, then 18. P—Q5 mate.

* To meet threat of 18. Kt—B7 dis. ch., winning Q.

GAME LV.

KING'S KNIGHT'S GAMBIT (IRREGULAR DEFENCE).

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>Kt—KB₃</i>	<i>P—KKt₄</i>
4. <i>B—B₄</i>	<i>P—KB₃*</i>
5. <i>Kt × P</i>	<i>P × Kt</i>
6. <i>Q—R₅ ch.</i>	<i>K—K₂</i>
7. <i>Q × KtP ch.†</i>	

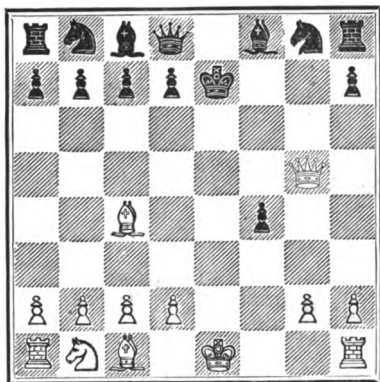
(Position as Fig. 67.)

7.	<i>K—K₁</i>
8. <i>Q—R₅ ch.</i>	<i>K—K₂</i>
9. <i>Q—K₅ mate.</i>	

* "Black loses the game by this move ; he ought to have played either *KKtP* one square, or *KB* to *KKt* second square." (LEWIS.) (Compare Game LI.)

† "White might also check with the *Q* at adverse *KB* second square, then at adverse *Q* fourth square, and afterwards checkmate at adverse *K* fourth square." (LEWIS.)

Black.



White.

FIG. 67.

Position after
White's 7th
Move.

GAME LVI.

KING'S KNIGHT'S GAMBIT (IRREGULAR).

White.	Black.
1. $P-K_4$	$P-K_4$
2. $P-KB_4$	$P \times P$
3. $Kt-KB_3$	$P-KKt_4$
4. $B-B_4$	$P-Kt_5$
5. $B \times P$ ch.*	$K \times B$
6. $Kt-K_5$ ch.	$K-K_3$ †
7. $Q \times P$ ch.	

(Position as Fig. 68.)

7. $K \times Kt$ †

* There is no sufficient reason for this sacrifice ; $Kt-K_5$ should be played first.

† Here Black plays badly. He could defend himself much better by 6. $K-K_1$, when the following would be

a probable sequel:—7. $\frac{Q \times P}{Kt-KB_3}$; 8. $\frac{Q \times P}{P-Q_3}$; 9. $\frac{Kt-QB_4}{Kt-QB_3}$;

10. $\frac{\text{Castles}}{B-Kt_2}$; 11. $\frac{P-Q_3}{B-K_3}$; 12. $\frac{Q-Kt_3}{Q-K_2}$; 13. $\frac{QKt-R_3}{K-Q_2}$;

14. $\frac{B-K_3}{QR-KB_1}$, and Black has a good game. (SANSON.)

‡ “ If Black should play K to his second square, you ought to play as follows :—

Black.

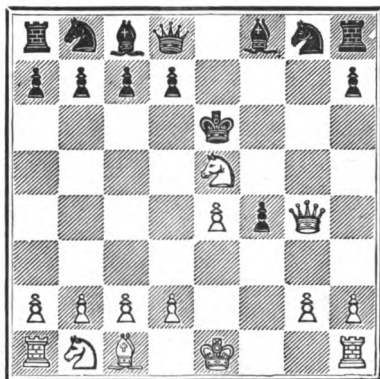


FIG. 68.

Position after
White's 7th
Move.

White.

- White.
8. Q—B₅ ch.
9. P—Q₄
10. B × P ch.
11. B—Kt₅ ch.
12. P—K₅
13. Q × B ch.
14. Q—R₅ ch.

Black.

- Black.
K—Q₃
B—Kt₂
K—K₂
B—B₃
B × B
K—K₁
K—K₂

-
- | | |
|--|------------------------|
| 8. Q to adverse KKt fourth square, check | Kt interposes (or A) |
| 9. KKt to its fourth square | K to KB second square |
| 10. KP one square wins Kt. | |
| (A) | |
| 8. . . . | K to his square |
| 9. Q to adverse KR fourth square, check | K to his second square |
| 10. Q to adverse KB second square check and will mate in four moves." (LEWIS.) | |

White.	Black.
15. Castles	Q—K1
16. Q—Kt5 ch.	K—K3
17. R—B6 ch.	Kt × R
18. Q × Kt ch.	K—Q4
19. Kt—B3 ch.	K × P*
20. Q—B4 ch.	K—B4
21. P—QKt4 ch.	K—B3
22. Q—QB4 ch.	K—Kt3
23. Kt—R4 (or Q5) mate.†	

* "If he play K to your QB fourth square, you must check with the Q at KB square, which will force him to take the QP." (LEWIS.)

† This game is a brilliant example of Greco's style of play, and in particular of his Napoleonic use of material. Piece after piece is sacrificed, but the attack is so fierce and so keenly maintained that Black never gets a chance of bringing his surplus forces into the field.

GAME LVII.

BISHOP'S GAMBIT.*

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P × P
3. B—B ₄	Q—R ₅ ch.

* Of the Bishop's Gambit, Boden says ('Popular Introduction to Chess,' 1851): "This beautiful, ingenious, and attacking *début* has always been a favourite among the best players. Although a very fine, classical attack, however, the Bishop's Gambit is really less sound than the Knight's, and when correctly defended its assault appears altogether to break down. The defence is long and complicated, and requires to be well known in order to maintain the advantage." Mason ('Chess Openings,' p. 60) called it "probably the strongest of the Gambits."

Freeborough, in his 'Chess Openings, Ancient and Modern,' devotes no less than ten pages to this Opening, introducing it with the following remarks: "The development of the King's Bishop on the third move, instead of the King's Knight, varies the game in a remarkable manner. Black, in reply, has a check with his Queen at KR₅, which, although not quite so effective as in the Salvio Gambit, prevents White castling, and by keeping his King's Rook out of play stops many combinations available for the first player in the King's Gambit proper. The Queen may, however, be driven away with the loss of a time, and there is a weakened centre. Upon this double foundation White is enabled to establish an enduring attack, abounding in critical and difficult positions. His Pawns and minor pieces occupy the centre of the board, and Black must be prepared to dispense with castling, and utilise his King for defensive purposes. The Gambit Pawn is usually defended, but cannot be maintained unless another Pawn is given for it. Hence the Opening has been called the strongest of the Gambits.

White.	Black.
4. K—B1.	B—B4
5. P—Q4	B—Kt3
6. Kt—KB3	Q—Kt5*
7. B × P ch.	

(Position as Fig. 69.)

It has been a favourite with many great players, and both attack and defence have been elaborated with much care and ingenuity."

Gunsberg ('The Chess Openings') says of it: "This Gambit is difficult both for the attack and the defence. Considered as a Gambit, we think the attack has more chances than in many variations of the ordinary King's Gambit."

Lasker, on the other hand ('Common Sense in Chess,' p. 49), declares this Gambit utterly unsound. "By what right," he asks, "should White, in an absolutely even position, such as after Move 1, when both sides have advanced P—K4, sacrifice a Pawn, whose recapture is quite uncertain, and open up his K side to attack? And then follow up this policy by leaving the check of the Black Q open? None whatever. The idea of the Gambit, if it has any justification, can only be to allure Black into the too violent and hasty pursuit of his attack. If, therefore, we can obtain, by sound and consistent play, the superiority of position, common sense triumphs over trickery, and rightly so."

It will be remarked that the first clause of this trenchant criticism applies to all true Gambits, the offerer of the Gambit submitting to a certain loss, in the hope of an uncertain advantage. Hence, doubtless, their general avoidance by the Masters in matches of first rate importance.

Greco's are not very good examples of this Gambit, the play of Black being extremely feeble. His Move 4, in particular, . . . B—B4, following 3. . . . Q—R5 ch., is opposed to all authority in regard to this Opening, and at once leads him into difficulties.

* "Black should play 6. . . . Q—R4. He would lose the Gambit Pawn, it is true, but he would develop his game to much better advantage." (DUFRESNE.)

Black.

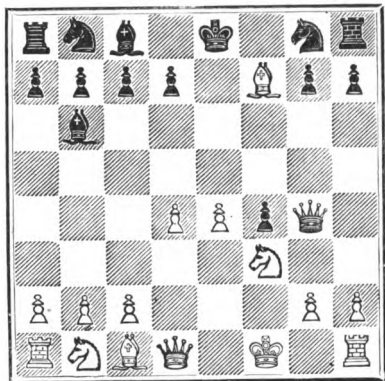


FIG. 69.

Position after
White's 7th
Move.

White.

- | White. | Black. |
|--------------------------|--------|
| 7. | K × B |
| 8. Kt—K ₅ ch. | K—Br |
| 9. Kt × Q, and wins. | |

VARIATION A.

Repeat Moves to White's 7th inclusive.

(Position as Fig. 69.)

- | | |
|---------------------------|-------------------|
| 7. | K—Br |
| 8. P—KR ₃ | Q—Kt ₆ |
| 9. Kt—QB ₃ | K × B |
| 10. Kt—K ₂ | Q—Kt ₃ |
| 11. Kt—K ₅ ch. | K—Br |
| 12. Kt × Q ch., and wins. | |

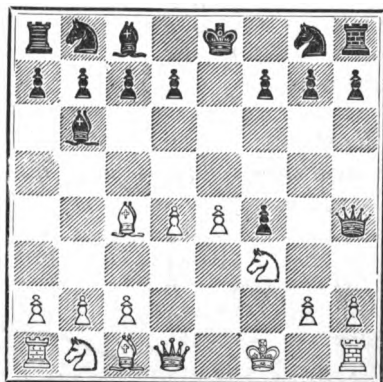
GAME LVIII.

BISHOP'S GAMBIT.

- | White. | Black. |
|------------------|-----------------|
| 1. <i>P—K4</i> | <i>P—K4</i> |
| 2. <i>P—KB4</i> | <i>P × P</i> |
| 3. <i>B—B4</i> | <i>Q—R5 ch.</i> |
| 4. <i>K—B1</i> | <i>B—B4</i> |
| 5. <i>P—Q4</i> | <i>B—Kt3</i> |
| 6. <i>Kt—KB3</i> | |

(Position as Fig. 70.)

Black.



White.

FIG. 70.

Position after
White's 6th
Move.

White.	Black.
6.	Q—R ₃
7. P—KKt ₃	Q—R ₆ ch.*
8. K—B ₂	P × P ch.†
9. P × P	Q—Kt ₅
10. B × P ch.	K—B ₁ ‡
11. R—R ₄ , winning Q.	

VARIATION A.

Repeat Moves to White's 6th inclusive.

(Position as Fig. 70.)

6.	Q—R ₃
7. Kt—K ₅ .	P—Q ₄
8. B × QP	B—K ₃
9. B × KtP, and at next move will take R,	
with a winning game.	

VARIATION B.

Repeat Moves, as before, to White's 6th inclusive.

(Position as Fig. 70.)

6.	Q—B ₃
7. P—K ₅	Q—B ₄ §
8. B—Q ₃	Q—Kt ₅
9. P—KR ₃	Q—Kt ₆
10. B—Q ₂	Kt—QB ₃
11. B—K ₁ , capturing Q, and winning.	

* "This premature check puts the Q out of play, and exposes her to the attack of the minor pieces." (DUFRESNE.)

† "8. Kt—KB₃ would have been better for Black." (DUFRESNE.)

‡ If 10. K × B, 11. Kt—K₅ ch. wins Q.

§ Lewis remarks (referring to Black's Moves 7, 8, and 9): "He would play much better by suffering the Gambit P to be taken, instead of defending it with Q."

GAME LIX.

BISHOP'S GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>B—B₄</i>	<i>Q—R₅ ch.</i>
4. <i>K—B₁</i>	<i>B—B₄</i>
5. <i>P—Q₄</i>	<i>B—Kt₃</i>
6. <i>Kt—KB₃</i>	
(Position as Fig. 71.)	
6.	<i>Q—K₂</i>
7. <i>QB × P</i>	<i>Q × P</i>
8. <i>B × P ch.</i>	<i>K—B₁*</i>
9. <i>B—KKt₃</i>	<i>Kt—KR₃</i>
10. <i>Kt—QB₃</i>	<i>Q—K₂</i>
11. <i>B—QKt₃</i>	<i>P—QB₃†</i>
12. <i>Q—Q₃</i>	<i>P—Q₄</i>
13. <i>R—K₁</i>	<i>Q—KB₂</i>
14. <i>B—Q₆ ch.</i>	<i>K—Kt₁</i>

* If 8. *K × B*, 9. *Kt—Kt₅ ch.* wins *Q*.

† "The fear of the advance of the *QKt* to *Q₄* frequently prompts this move, which, however, often has disastrous consequences. It weakens and exposes the square *Q₃* later on, when *P—Q₄* is played; it frequently enables the adversary to exchange a minor piece for the *QP* and *QBP* to good advantage." (DUFRESNE.)

- | | |
|-------------|--------|
| White. | Black. |
| 15. R—K7 | Q—B3 |
| 16. Kt × QP | |

(Position as Fig. 71.)

Black.

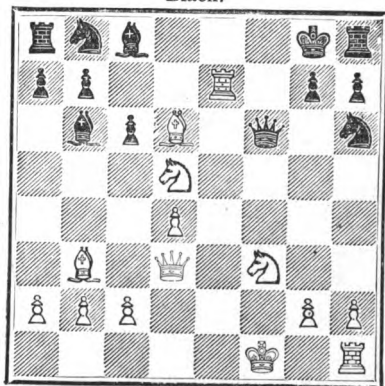


FIG. 71.

Position after
White's 16th
Move.

White.

- | | |
|---------------------|-------|
| 16. | Q × B |
| 17. Kt—KB6 dbl. ch. | K—B1 |
| 18. R—K8 mate. | |

VARIATION A.

Repeat Moves to White's 16th inclusive.

(Position as Fig. 71.)

- | | |
|---------------|--------|
| 16. | P × Kt |
| 17. B × P ch. | Kt—B2 |
| 18. R—K8 mate | |

VARIATION B.

Repeat as before. (Position as Fig. 71.)

White.

Black.

16.

 $P \times Kt$ 17. $B \times P$ *ch.*

K—B1

18. R—B7 dbl. *ch.*

K—K1

19. $R \times Q$ $P \times R$ 20. Q—K3 *ch.*

K—Q1

21. Q—K7 mate.

GAME LX.

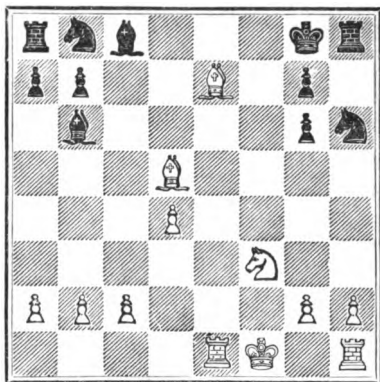
BISHOP'S GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>B—B₄</i>	<i>Q—R₅ ch.</i>
4. <i>K—B₁</i>	<i>B—B₄</i>
5. <i>P—Q₄</i>	<i>B—Kt₃</i>
6. <i>Kt—KB₃</i>	<i>Q—K₂</i>
7. <i>QB × P</i>	<i>Q × P</i>
8. <i>B × P ch</i>	<i>K—B₁</i>
9. <i>B—KKt₃</i>	<i>Kt—KR₃</i>
10. <i>Kt—QB₃</i>	<i>Q—K₂</i>
11. <i>B—QKt₃</i>	<i>P—QB₃</i>
12. <i>Q—Q₃</i>	<i>P—Q₄</i>
13. <i>R—K₁</i>	<i>Q—B₃</i>
14. <i>B—KR₄</i>	<i>Q—Kt₃</i>
15. <i>B—K₇ ch.</i>	<i>K—Kt₁</i>
16. <i>Q × Q</i>	<i>P × Q</i>
17. <i>Kt × QP</i>	<i>P × Kt</i>
18. <i>B × P ch.</i>	

(Position as Fig. 72.)

18.	<i>K—R₂</i>
19. <i>Kt—Kt₅ mate.</i>	

Black.



White.

FIG. 72.

Position after
White's 18th
Move.

VARIATION A.

White.

18.
 19. Kt—Kt5
 20. B × Kt ch.
 21. B × P
 22. Kt—B7 ch.
 23. B × R, and wins.

Black.

- Kt—B2
 R—R4
 K—R1
 R—R5*
 K—Kt1

* Better, 21. R—R3, when 22. Kt—B7 ch. wins only the exchange, but Black has a hopeless game.

GAME LXI.

BISHOP'S GAMBIT.

White.	Black.
1. $P-K_4$	$P-K_4$
2. $P-KB_4$	$P \times P$
3. $B-B_4$	$Q-R_5$ <i>ch.</i>
4. $K-B_1$	$P-Q_3$ *
5. $Kt-KB_3$	$B-Kt_5$
6. $P-Q_4$	$Q-R_3$
7. $P-KKt_3$	$Q-R_6$ <i>ch.</i>
8. $K-B_2$	$P \times P$ <i>ch.</i> †
9. $P \times P$	$B \times Kt$
10. $B \times P$ <i>ch.</i>	$K-Q_1$ ‡
11. $Q \times B$	$Q-Q_2$
12. $R \times P$	$R \times R$
13. $B \times Kt$	$R-R_7$ <i>ch.</i>
14. $K-Kt_1$	

(Position as Fig. 73.)

* 4. $P-KKt_4$ is preferable.† Or 8. $\frac{P \times P}{P-KKt_4}$; 9. $\frac{P \times P}{P \times P}$; 10. $\frac{Q-Q_2}{P \times P}$, &c.‡ 10. $K-Q_2$ would have involved the loss of the Q, by filling the only square to which, after 11. $Q \times B$, she can retreat in safety. 10. $K \times B$ would be followed by 11. $Q \times B$ *ch.* and 12. $R \times Q$.

Black.

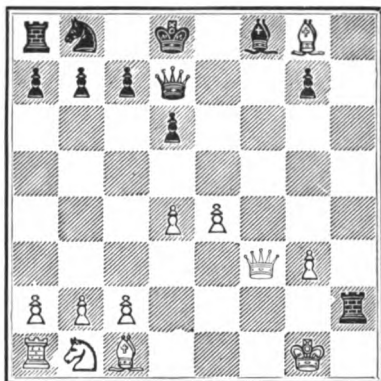


FIG. 73.

Position after
White's 14th
Move.

White.

White.

14.
15. Q × B ch.
16. B—Kt5 ch.
17. B—K6 ch.*
18. Q—Q8 ch.
19. P—Q5 ch.
20. P × Q ch.
21. Kt—B3 ch.
22. Q—K8 ch.
23. Q—K4 ch.
24. B—K3 mate.

Black.

- R × P
- Q—K1
- K—Q2
- Q × B
- K—B3
- Q × P
- K × P
- K—K4
- K—Q5
- K—B4

* The neatness of the attack at this point, and the manner in which it is sustained, deserve special notice. If Black plays either 17. K × B, or 17. K—B3, he loses his Q without any compensation. The only alternative is to play Q × B, with the result shown in the text,

VARIATION A.

Repeat Moves to White's 14th inclusive.

(Position as Fig. 73.)

White.	Black.
14.	R—R ₁
15. Q × B ch.	Q—K ₁
16. B—Kt ₅ ch.	K—Q ₂
17. Q × KtP ch.	K—B ₃
18. Q × R	Kt—Q ₂
19. B—Q ₅ ch.	K—Kt ₃
20. Q × Q	R × Q
21. Kt—Q ₂ , and wins.	

VARIATION B.

Repeat as before to White's 14th Move inclusive.

(Position as Fig. 73.)

14.	Q—KR ₆
15. Q × B ch.	K—Q ₂
16. Q—B ₇ ch.	K—B ₃
17. Q—QB ₄ ch.	K—Q ₂
18. B—K ₆ ch.	Q × B
19. Q × Q ch.	K × Q
20. K × R, with a winning game.	

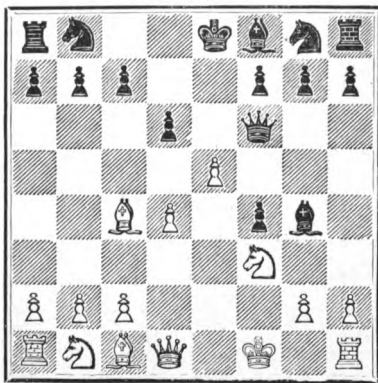
GAME LXII.

BISHOP'S GAMBIT.

- | White. | Black. |
|------------------|-----------------|
| 1. <i>P—K4</i> | <i>P—K4</i> |
| 2. <i>P—KB4</i> | <i>P × P</i> |
| 3. <i>B—B4</i> | <i>Q—R5 ch.</i> |
| 4. <i>K—B1</i> | <i>P—Q3</i> |
| 5. <i>Kt—KB3</i> | <i>B—Kt5</i> |
| 6. <i>P—Q4</i> | <i>Q—B3</i> |
| 7. <i>P—K5</i> | |

(Position as Fig. 74.)

Black.



White.

FIG. 74.

Position after
White's 7th
Move.

White.	Black.
7.	Q—R ₃
8. P—KKt ₃	Q—R ₆ ch.
9. K—B ₂	P × P ch.
10. P × P	B × Kt
11. Q × B	Q—Q ₂
12. Q × KtP	Q—B ₃
13. B—QKt ₅ , captures Q, and wins.	

VARIATION A.

Repeat Moves to White's 7th inclusive.

(Position as Fig. 74.)

7.	P × P
8. P × P	B × Kt
9. Q × B	Q × P
10. Q × QKtP, with a winning game.	

VARIATION B.

Repeat Moves to White's 7th inclusive.

(Position as Fig. 74.)

7.	P × P
8. P × P	Q × P
9. Kt × Q	B × Q
10. Kt × P	Kt—KR ₃
11. Kt × R	P—KKt ₃
12. B × P	B—Kt ₂
13. P—QB ₃	Kt—B ₄
14. Kt—B ₇ , with a winning game,	

White.	Black.
12.	P—B ₃ *
13. RP × P	Q × P
14. P × P	P × P
15. B × P	Q—B ₃
16. Kt—B ₃	B—R ₃
17. R—K1 ch.	

(Position as Fig. 76.)

* “If, instead of this move, Black play 12. Q to QB₃, you should play :—

13. KB to adverse Q fourth square Q takes QBP (or *A*) or (*B*)

14. Kt to QB third square If he advance the QBP one square, or play QKt to QB third square, he will lose the Q by your playing KB to K fourth square, but if he play KKtP one square—

15. Q takes P Q to adverse Q third square and checks

16. K to his Kt second square Must lose a piece.

(*A*)

13. Q to QKt fourth square and checks

14. QBP two squares Q to QB fourth square

15. KB takes QKtP Q takes P and checks

16. K to KKt second square KP one square

17. KR to K square, &c.

(*B*)

13. Q to QR third square and checks

14. QBP two squares QBP one square

15. Q to adverse KR fourth square and checks K to Q square

16. KB takes KKt KR takes KB

17. Q to adverse KB second square KR to its square

18. It would not be good play to check with the Q and then take KR ; you should play KR to its second square, and you will have the best of the game.” (LEWIS.)

Black.

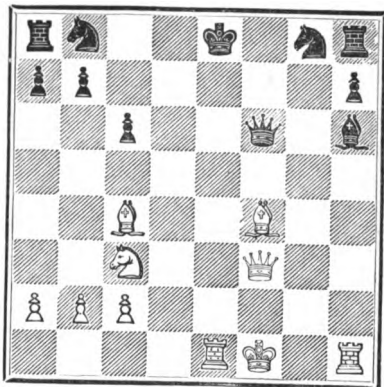


FIG. 76

Position after
White's 17th
Move.

White.

White.

17.
18. B × B ch.
19. Q × Q ch.
20. Q × Kt mate.

Black.

- K—B1
Kt × B
Kt—B2

VARIATION A.

Repeat Moves to White's 17th inclusive.

(Position as Fig. 76.)

- | | |
|----------------------|--------|
| 17. | K—Q1 |
| 18. R × B | Kt × R |
| 19. B—B7 ch. | K × B |
| 22. Q × Q, and wins, | |

VARIATION B.

Repeat as before to White's 17th Move inclusive.

(Position as Fig. 76.)

White.	Black.
17.	K—Q ₂
18. Q—Q ₃ ch.	K—B ₁
19. R—K ₈ ch.	Q—Q ₁
20. Q × Q mate	

GAME LXIV.

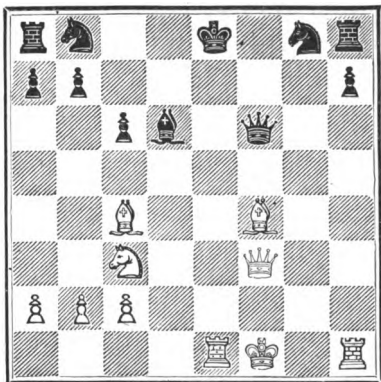
BISHOP'S GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>B—B₄</i>	<i>Q—R₅ ch.</i>
4. <i>K—B₁</i>	<i>P—Q₃</i>
5. <i>Kt—KB₃</i>	<i>B—Kt₅</i>
6. <i>P—Q₄</i>	<i>Q—R₃</i>
7. <i>P—KKt₃</i>	<i>P—KKt₄</i>
8. <i>P—KR₄</i>	<i>P—KB₃</i>
9. <i>P—K₅</i>	<i>QP × P</i>
10. <i>QP × P</i>	<i>P × KP</i>
11. <i>Q—Q₅</i>	<i>B × Kt</i>
12. <i>Q × B</i>	<i>P—B₃</i>
13. <i>RP × P</i>	<i>Q × P</i>
14. <i>P × P</i>	<i>P × P</i>
15. <i>B × P</i>	<i>Q—B₃</i>
16. <i>Kt—B₃</i>	<i>B—Q₃</i>
17. <i>R—K₁ ch.</i>	

(Position as Fig. 77.)

17. *K—Q₁ (or Q₂)*
 18. *R—Q₁*, at next move capturing B, with a winning game.

Black.



White.

FIG. 77.

**Position after
White's 17th
Move.**

VARIATION A.

Repeat Moves to White's 17th inclusive.

(Position as Fig. 77.)

White.

Black.

I7. . . .

$$K_t - K_2$$
18. Kt—K₄
$$\mathbf{Q} \times \mathbf{B}$$

19. Kt \times B ch.

$$\mathcal{O} \times K_t$$

20. R—R6

$$\mathbb{Q} \times \mathbb{R}^*$$

21. O—B7 ch.

$$\text{K}-\text{O}_I$$

22. Q x Kt ch.

K-B_I

23. B—K6 ch.

$$K_t - Q_2$$

24. $Q \times Kt$ ch.

$$K-K_{tr}$$

25. Q—Q6 mate.

* If 20. . . . R—B1; 21. Q × R ch., followed by 22. R × Q.

VARIATION B.

Repeat Moves to White's 17th inclusive.

(Position as Fig. 77.)

White.	Black.
17.	<i>Kt—K₂</i>
18. <i>Kt—K₄</i>	<i>Q × B</i>
19. <i>Kt × B ch.</i>	<i>Q × Kt</i>
20. <i>R—R₆</i>	<i>Q—Q₂</i>
21. <i>Q—R₅ ch.</i>	<i>K—Q₁</i>
22. <i>R—Q₁</i>	<i>Kt—Q₄</i>
23. <i>B × Kt</i>	<i>R—B₁ ch.</i>
24. <i>K—Kt₁</i>	<i>Q—Kt₂ ch.</i>
25. <i>B—Kt₂ dis. ch.</i>	<i>K—B₁</i>
26. <i>Q—R₃ ch.</i>	<i>Kt—Q₂</i>
27. <i>R × RP</i>	<i>Q × P*</i>
28. <i>Q × Kt ch.</i>	<i>K—Kt₁</i>
29. <i>Q—B₇ mate.</i>	

VARIATION C.

Repeat Moves as before to White's 17th inclusive.

(Position as Fig. 77.)

17.	<i>B—K₂</i>
18. <i>Kt—K₄</i>	<i>Q × P</i>
19. <i>Kt—Q₆ ch.</i>	

(Position as Fig. 78.)

19.	<i>K—B₁</i>
20. <i>B—R₆ mate.</i>	

* Black has nothing better. He cannot protect both Q and Kt.

Black.

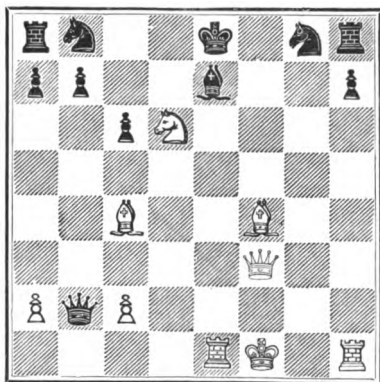


FIG. 78.

Position after
White's 19th
Move.

White.

VARIATION D.

Repeat Moves to White's 19th inclusive.

(Position as Fig. 78.)

White.

19.
20. Q—Kt4 ch.
21. Q—B8 mate.

Black.

- K—Q2
- K—Q1

VARIATION E.

Repeat as Var. D to White's 20th Move inclusive.

20.
21. Kt—B8 dis. ch.
22. R--Q1 ch.
23. Q—R5 ch.
24. Q—B7 mate.

N

GAME LXV.

BISHOP'S GAMBIT.

White.	Black.
1. <i>P—K₄</i>	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>B—B₄</i>	<i>B—K₂*</i>
4. <i>P—Q₄</i>	<i>B—R₅ ch.</i>
5. <i>K—B₁</i>	<i>P—KKt₄</i>
6. <i>P—KKt₃</i>	<i>P × P</i>
7. <i>P × P</i>	<i>B × P</i>
8. <i>Q—R₅</i>	<i>Q—B₃ ch.</i>
9. <i>Kt—KB₃</i>	<i>P—Q₃†</i>
10. <i>QB × P</i>	<i>Q—Kt₃</i>
11. <i>Q × Q</i>	<i>BP × Q</i>
12. <i>B × Kt</i>	<i>R × B</i>
13. <i>K—Kt₂</i> , captures B, with a winning game.	

* This move is a familiar defence in the King's Knight's Gambit, though it is at the present day regarded as unsound. In the Bishop's Gambit it has never been a recognised defence.

† "KB to adverse KB fourth square is a better move."
(LEWIS.)

GAME LXVI.

BISHOP'S GAMBIT.

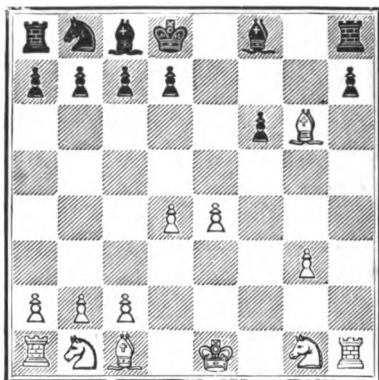
White.	Black.
1. <i>P—K₄</i> ,	<i>P—K₄</i>
2. <i>P—KB₄</i>	<i>P × P</i>
3. <i>B—B₄</i>	<i>Kt—K₂*</i>
4. <i>Q—B₃</i>	<i>Kt—Kt₃</i>
5. <i>P—Q₄</i>	<i>Q—R₅ ch.</i>
6. <i>P—KKt₃</i>	<i>P × P</i>
7. <i>B × P ch.</i>	<i>K—Q₁</i>
8. <i>P × P</i>	<i>Q—B₃</i>
9. <i>Q × Q</i>	<i>P × Q</i>
10. <i>B × Kt</i> , with a winning game.†	

(Position as Fig. 79.)

* A weak move. The check with the Q at R₅, followed by P—KKt₄, is preferable.

† Obviously, Black cannot retake with P, because of 11. R × R. He is, therefore, a piece *minus*, besides having two isolated pawns, while White will presently castle on Q side, with a very strong attack.

Black.



White.

FIG. 79.

Position after
White's 10th
Move.

GAME LXVII.

KING'S GAMBIT DECLINED.

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	Kt—KB ₃ *

-
- * The earlier chess writers recommended that Black should take the Gambit Pawn, and endeavour to retain it. Lasker ('Common Sense in Chess,' p. 18) advises as follows:—"When you are conscious not to have violated the rules laid down, you should accept the sacrifice of an important pawn, as the KP, QP, or one of the BPs. If you do not, as a rule, the pawn which you have rejected will become very troublesome to you. Do not accept the sacrifice, however, with the idea of maintaining your material advantage at the expense of development. Such policy never pays in the end. By far the better plan is to give the pawn up after your opponent has made some exertions to gain it. By the same process, through which your opponent has achieved greater scope for his pieces, you will then always be able to recoup yourself, and, as a rule, be a gainer in the bargain."

To accept the Gambit is, no doubt, the best possible advice for the Chess Master, who may be presumed to be equally conversant with every form of attack and defence; but as between amateurs, the offering of a Gambit is usually an indication that White knows, or believes himself to be, strong in that particular form of Opening, and if Black has not the correct defences at his fingers' ends, he may be well advised in changing the form of the attack by declining the Gambit. The approved modes of doing this in the case of the King's Gambit are by 2. B—B₄, or 2. P—Q₄. The text-move and P—Q₃ (which is also played) are usually regarded as less satisfactory. 2. Kt—KB₃ has, however, the approval of Mr. Gunsberg, who says of it ('Chess Openings,' p. 48): "To those desiring perfect safety this move should

White.	Black.
7.	Kt × QP
8. P × Kt	Kt × Q
9. P × Q	Kt × QKt
10. P—QR ₃	B—R ₄
11. B—Q ₂ , with a winning game.	

VARIATION A.

Repeat Moves to White's 7th inclusive.

(Position as Fig. 80.)

7.	Kt—Q ₄
8. B—Q ₂	Kt × QP
9. Kt × Kt	Q—R ₅ ch.*
10. P—KKt ₃	P × P
11. Q—Kt ₂	P × P dis. ch.
12. K—B ₁	P × Kt, bec. Q ch.
13. Q × Q	Q—Q ₁
14. Q × P	R—B ₁

(Position as Fig. 81.)

15. Kt—B ₆ ch.†	K—K ₂
----------------------------	------------------

* "If instead of this move he were to take your QB, you must take his B with your King." (LEWIS.)

† "You might also play as follows :—

- | | |
|--|--|
| 15. QB to adv. KKt fourth square | If he play KB to K second square, you will evidently win the Q, therefore—KBP one square |
| 16. KB to adv. KKt third square, check | P × B |
| 17. Q × P ch. | KR—KB second |
| 18. KR to adv. KR square, check | KB interposes |
| 19. KR takes KB, check | K takes R |
| 20. QB checks | K to his square |
| 21. Q to adv. KKt square, check | KR interposes |
| 22. Q takes R, and checkmates." (LEWIS.) | |

Black.

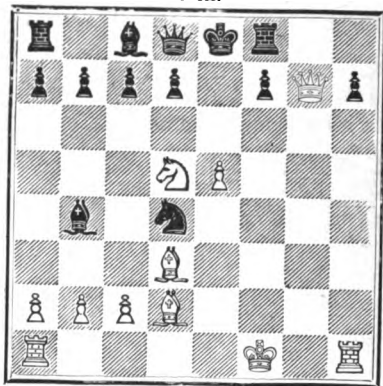


FIG. 81.

Position after
Black's 14th
Move.

White.

White.

16. B × B ch.
17. P × P ch.
18. Kt—Q5 ch.
19. Q × Kt
20. B—Kt5 ch.
21. Q—K4 ch.
22. Q × Q mate.

Black.

- P—Q3
- P × P
- K—K1
- B—K3
- B—Q2
- Q—K2

GAME LXVIII.

KING'S GAMBIT DECLINED.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>P—KB</i> ₄	<i>P—Q</i> ₄
3. <i>KP × P</i>	<i>Q × P</i> *
4. <i>Kt—QB</i> ₃	<i>Q—K</i> ₃
5. <i>Kt—KB</i> ₃	<i>P × P</i> dis. ch.
6. <i>K—B</i> ₂	<i>B—B</i> ₄ ch.
7. <i>P—Q</i> ₄	<i>B—Q</i> ₃ †
8. <i>B—Kt</i> ₅ ch.	

(Position as Fig. 82.)

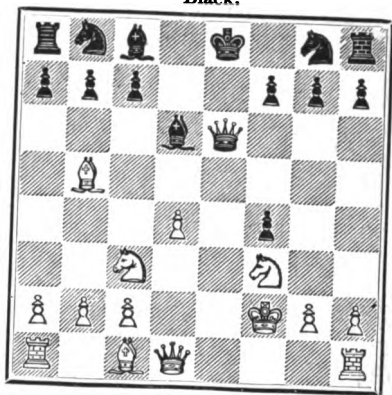
8.	<i>K—B</i> ₁ (or <i>Q</i> ₁)‡
9. <i>R—K</i> ₁	<i>Q—B</i> ₄
10. <i>R—K</i> ₈ mate.	

* 3. *P—K*₅ constitutes the Falkbeer Counter Gambit, regarded by many as the more effective defence.

† Black should play 7. *B—K*₂, closing the K file.

‡ If 8. *P—QB*₃, White still plays 9. *R—K*₁ and captures Q.

Black.



White.

FIG. 82

Position after
White's 8th
Move.

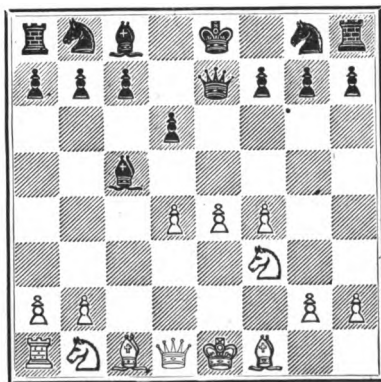
GAME LXIX.

KING'S GAMBIT DECLINED.

- | White. | Black. |
|------------------|---------------|
| 1. <i>P—K4</i> | <i>P—K4</i> |
| 2. <i>P—KB4</i> | <i>B—B4</i> |
| 3. <i>Kt—KB3</i> | <i>P—Q3</i> |
| 4. <i>P—QB3</i> | <i>Q—K2</i> |
| 5. <i>P—Q4</i> | <i>P × QP</i> |
| 6. <i>P × P</i> | |

(Position as Fig. 83.)

Black.



White.

FIG. 83.

Position after
White's 6th
Move.

White.	Black.
6.	Q × P ch.*
7. K—B2†	B—QKt5
8. P—QR3	B—R4
9. P—QKt4	B—Kt3
10. B—Kt5 ch.	K—B1 or Q1‡
11. R—K1	Q—KB4
12. R—K8 mate.	

* “Black loses the game by this move. He ought to have checked with the KB.” (LEWIS.)

† “Many players would think this a bad move, and instead of it would interpose KB or Q; the remaining moves show how decidedly better it is to move K, as Black cannot now avoid the loss of a piece.” (LEWIS.)

‡ If 10. P—B; or Kt—B3, White still plays 11. R—K1, and wins Q.

GAME LXX.

GRECO COUNTER GAMBIT.*

White.	Black.
1. P—K ₄	P—K ₄
2. Kt—KB ₃	P—KB ₄ †
3. Kt × P	Q—K ₂ ‡

* From the fact that this and the Calabrese Gambit are named after Greco, it is generally believed that they appear for the first time in his work, and that to him is to be ascribed the credit of their invention. As a matter of fact, however, both are found in the earlier work of Polerio (1575-1600), by whom the Greco Counter Gambit is ascribed to Leonardo da Cutri.

† This move, following White's 2. Kt—KB₃, constitutes the Greco Counter Gambit. When the same move follows 2. B—B₄ it is known as the Calabrese Counter Gambit, of which an example will be found in Game LXXIII.

Freeborough says of the Greco Counter : " This Counter Gambit dates from the early part of the seventeenth century. It has chiefly been favoured by players remarkable for dash and brilliancy. It is founded on the maxim that the strongest defence is a counter attack. It is theoretically unsound, being a variation of the King's Gambit played by the second player with a move behind. Nevertheless, some of its variations give rise to interesting and intricate manoeuvring. It appears to have held its ground, as a fair reply to 2. Kt—KB₃, until a comparatively recent period." (' Chess Openings, Ancient and Modern,' p. 24.)

‡ If 3. . . . Q—B₃, then 4. $\frac{P-Q_4}{P-Q_3}$; 5. $\frac{Kt-QB_4}{P \times P}$; 6. Kt—QB₃, and White has the advantage. (VON DER

LASA.)

White.
 4. Q—R5 ch.*
 5. Kt × KtP

Black.
 P—KKt3
 Q × P ch.

(Position as Fig. 84.)

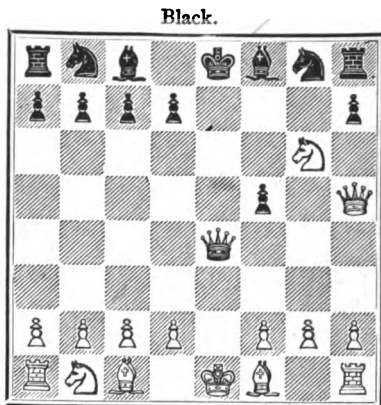


FIG. 84.

Position after
 Black's 5th
 Move.

6. K—Q1
 7. Q—R3†
 8. Q × R
 9. Q—R4
 10. QP × Kt

Kt—KB3
 P × Kt
 Kt—Kt5
 Kt—K6 ch.
 Q × Q, and wins.

* "It would be better to play QP two squares." (LEWIS.)
 † Or 7. $\frac{Q-R4}{Kt-Kt5}$; 8. $\frac{P-KB3}{P \times Kt}$; 9. $\frac{Q-Kt3}{B-Q3}$. (VON DER LASA.)

VARIATION A.

Repeat Moves to Black's 5th inclusive.

(Position as Fig. 84.)

White.	Black.
6. B—K ₂	Kt—KB ₃
7. Q—R ₄	Q × KtP
8. Kt × R*	Q × R ch.
9. B—B ₁	Q—K ₅ ch.
10. Q × Q	P × Q
11. B—B ₄ †	P—Q ₄
12. B—Kt ₅ ch.	P—QB ₃
13. B—K ₂	B—Kt ₂ , captures Kt, and should win.

VARIATION B.

Repeat Moves as before to Black's 5th inclusive.

(Position as Fig. 84.)

6. B—K ₂	Kt—KB ₃
7. Q—R ₃	P × Kt
8. Q × R	Q × KtP
9. R—B ₁	K—B ₂
10. B—B ₄ ch.‡	P—Q ₄

* "If White in place of this move had played R—B₁, he would have had the better game." (DUFRESNE.)

† "This is one of the worst moves the White can play, as the Black, by advancing QP two squares, forces the B to remove, and at the same time releases his own QB." (LEWIS.)

‡ A very ill-advised move. It assists Black's development. The B is at once driven back, and White's Q remains in danger. The Q should have been placed in safety at R₄.

White.

11. B—K₂
12. P—QB₃
13. P—Q₄
14. P × Kt
15. B—Q₂
16. Kt × B

Black.

- Kt—QB₃
B—Q₂
Kt × P
B—Kt₅ ch.
B × B ch.
R × Q, and wins.

GAME LXXI.

GRECO COUNTER GAMBIT.

White.

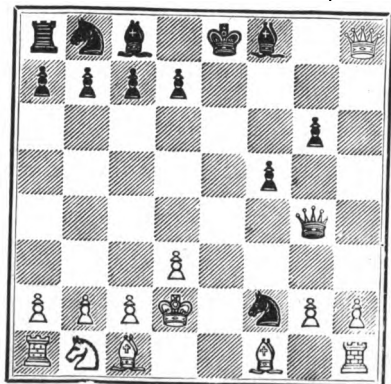
1. *P—K₄*
2. *Kt—KB₃*
3. *Kt × P*
4. *Q—R₅ ch.*
5. *Kt × KtP*
6. *K—Q₁*
7. *Q—R₃*
8. *Q × R*
9. *P—Q₃*
10. *K—Q₂*

Black.

- P—K₄*
- P—KB₄*
- Q—K₂*
- P—KKt₃*
- Q × P ch.*
- Kt—KB₃*
- P × Kt*
- Kt—Kt₅*
- Kt × BP ch.*
- Q—Kt₅*

(Position as Fig. 85.)

Black.



White.

FIG. 85.

Position after
Black's 10th
Move.

White.	Black.
11. B—K ₂ *	Q—B ₅ ch.
12. K—QB ₃	Q—QKt ₅ mate.

VARIATION A.

Repeat Moves to Black's 10th inclusive.

(Position as Fig. 85.)

11. B—K ₂	Q—B ₅ ch.
12. K—K ₁	Q × B ch.
13. K × Kt	Q × R, and wins.

VARIATION B.

Repeat as before to Black's 10th Move inclusive.

(Position as Fig. 85.)

11. R—Kt ₁	Q—Q ₈ ch.
12. K—K ₃	Kt—Kt ₅ ch.
13. K—Q ₄	Q × QB, and wins.

VARIATION C.

Repeat as before to Black's 10th Move inclusive.

(Position as Fig. 85.)

11. Q—K ₅ ch.	K—B ₂
12. Q—Q ₅ ch.	K—Kt ₂
13. Q—K ₅ ch.	K—R ₂
14. R—Kt ₁	Q—Q ₈ ch.
15. K—K ₃ †	Kt—Kt ₅ ch., and wins Q.

* "11. Kt—QB₃ was the proper move." (DUFRESNE.)† If 15. K—QB₃, then 15. . . . B—Kt₂, winning Q.

GAME LXXII.

GRECO COUNTER GAMBIT.

White.	Black.
1. <i>P—K</i> ₄	<i>P—K</i> ₄
2. <i>Kt—KB</i> ₃	<i>P—KB</i> ₄
3. <i>P × P</i> *	<i>P—K</i> ₅
4. <i>Kt—K</i> ₅	<i>Kt—KB</i> ₃
5. <i>P—KKt</i> ₄	<i>P—Q</i> ₃ †
6. <i>Kt—QB</i> ₄	<i>P—KR</i> ₃ ‡
7. <i>B—KKt</i> ₂	<i>P—Q</i> ₄
8. <i>Kt—K</i> ₃ §	<i>P—Q</i> ₅
9. <i>Kt—QB</i> ₄	<i>P—QKt</i> ₄
10. <i>KKt—R</i> ₃	<i>P—QR</i> ₃
11. <i>P—Q</i> ₃	<i>B—QKt</i> ₂
12. <i>P × P</i>	<i>Kt × KP</i>
13. <i>Kt—Q</i> ₂	<i>B—Kt</i> ₅
14. <i>P—QB</i> ₃	<i>P × P</i>

* "Not a good move, as 3. . . . *P—Q*₃ may follow." (VON DER LASA.)

† "It would be better to play *Q* to *K* second square." (LEWIS.)

‡ "*QP* one square is a better move." (LEWIS.) Dufresne prefers *P—KR*₄.

§ "The *Kt* ought to be played to adverse *K* fourth square, and afterwards to adverse *KKt* third square." (LEWIS.)

|| This move only strengthens Black's attack. White should have played 14. Castles.

White.	Black.
15. Kt × Kt*	P × P dis. ch.
16. B—Q ₂	B × B ch.
17. Kt × B	B × B
18. R—KKt ₁	P × R bec. Q
19. Q × Q	Castles
20. R × B	Q—K ₂ ch.
21. K—B ₁	Q × Kt, and wins.

* “Here he should have played P × P.” (DUFRESNE.)

GAME LXXIII.

CALABRESE COUNTER GAMBIT.*

White.	Black.
1. P—K ₄	P—K ₄
2. B—B ₄	P—KB ₄
3. B × Kt†	R × B
4. Q—R ₅ ch.	P—Kt ₃
5. Q × RP	R—Kt ₂
6. Q—R ₈	Q—Kt ₄
7. Q—R ₃	P × P
8. Kt—QB ₃	Q—B ₄
9. Q—K ₃	R—B ₂

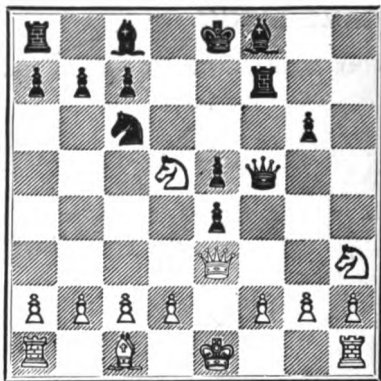
* See note on the Greco Counter Gambit, p. 189. Of the 'Calabrese,' constituted by 2. . . . P—KB₄ following 2. B—B₄. Mason ('Chess Openings,' p. 50) says, "2. . . . P—KB₄ is inferior" (to the Berlin Defence, 2. . . . Kt—KB₃) "as might be readily supposed; for then 3. P—Q₃, Kt—KB₃; 4. P—B₄, &c., or simply, 3. Kt—KB₃, transposing into the Greco Counter Gambit, with excellent prospects for White. Besides, 3. B × Kt, R × B; 4. Q—R₅ ch., P—Kt₃; 5. Q × RP, R—Kt₂; 6. Q—R₆, &c., seems a tolerably good line of play." It will be observed that the last quoted line of play, to Black's fifth move inclusive, corresponds with the text. White's sixth move, Q—R₈, is of doubtful expediency. Q—R₃ at once would be preferable.

† "The capture of the Kt is disadvantageous. The development of a piece, or 3. P—Q₃, would have given White the better position." (DUFRESNE.)

White.	Black.
10. Kt—KR3	P—Q4
11. Kt × QP	Kt—QB3

(Position as Fig. 86.)

Black.



White.

12. P—QB3	B—K3
13. P—QB4*	Kt—Q5
14. Q—QB3	Q—Kt5
15. Castles†	Kt—K7 ch., and wins Q.

* "If he were to play the Kt to QKt fourth square, Black should take it with the B, and then play QKt to adverse Q fourth square." (LEWIS.)

† If 15. K—Br, 15. . . . Q—Q8 mates. If 15. Q—K3, then 15. . . . Kt—B7 ch. wins Q. If 15. P—KB3, 15. . . . Q × KtP again threatens mate at K7.

FIG. 86.

Position after
Black's 11th
Move.

GAME LXXIV.

COUNTER GAMBIT (IRREGULAR).

White.	Black.
1. P—K ₄	P—K ₄
2. P—KB ₄	P—KB ₄
3. KP × P*	Q—R ₅ ch.
4. P—KKt ₃	Q—K ₂
5. Q—R ₅ ch.	K—Q ₁
6. P × P	Q × P ch.
7. B—K ₂	Kt—KB ₃
8. Q—B ₃	P—Q ₄
9. P—KKt ₄ †	P—KR ₄
10. P—KR ₃	P × P
11. P × P	R × R
12. Q × R	Q—Kt ₆ ch.
13. K—Q ₁	Kt × P
14. Q × P ch.‡	B—Q ₂
15. Kt—KB ₃	Kt—B ₇ ch.
16. K—K ₁	Kt—Q ₆ double ch.
17. K—Q ₁	Q—K ₈ ch.
18. Kt × Q	Kt—B ₇ mate.§

* White should check with the Q at adverse KR fourth square, and if Black interpose the P, the Q should be moved to K second square." (LEWIS.)

† "As White cannot ultimately defend the Gambit Pawn it would be better to play QBP one square." (LEWIS.)

‡ "This is the decisive mistake. 14. B × Kt, followed by 15. Kt—KB₃, would have much improved White's game." (DUFRESNE.)

§ A neat example of "smothered mate." For another specimen, see Game XII.

GAME LXXV.

QUEEN'S GAMBIT (ACCEPTED).*

White.	Black.
1. P—Q4	P—Q4
2. P—QB4	P × P
3. P—K3†	P—QKt4‡

* "The Queen's Gambit is found in some of the oldest chess works (*circa* 1500), and would appear therefore to be of earlier invention than the King's Gambit. At the present day it is usually declined by 2. . . . P—K3, but this mode of play is not noticed by Greco, who, on the other hand, in 1621, expressly advises that the difficulties of the Gambit should be evaded by 2. . . . P—QB4 (see Game LXXVII.). In his later manuscripts and in the older printed versions (the games of which are, as a rule, unaccompanied by any commentary) this observation does not appear." (VON DER LASA.)

† Lewis advises P—K4 at this point. (See next Game.) There is, however, ample authority for the text-move, which was largely played by the older chess masters when accepting this Gambit, as it was formerly the custom to do. Macdonnell adopted it frequently in his matches with Labourdonnais. In any case, however, the Gambit Pawn cannot be safely maintained, and at the present day the Gambit is almost invariably declined.

‡ This is a very bad move, and in fact loses the game for Black. No skilled player at the present day endeavours to support the Pawn. 3. . . . P—K4 is the accepted reply, and if 4. P × P, 4. . . . Q × Q may be played.

- | | |
|--|--|
| <p>White.</p> <p>4. P—QR4</p> <p>5. P × P</p> <p>6. Q—KB3, winning a piece.†</p> | <p>Black.</p> <p>P—QB3*</p> <p>P × P</p> |
|--|--|

(Position as Fig. 87.)

Black.

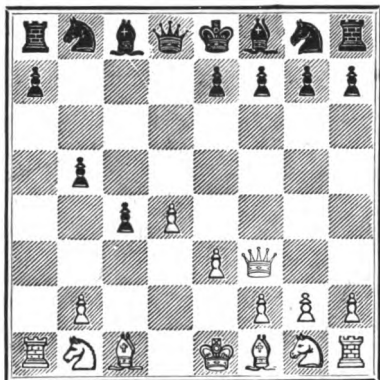


FIG. 87.

Position after
White's 6th
Move.

White.

* Other methods of endeavouring to support the Gambit Pawn are equally futile. If, for example, to White's 4. P—QR4 Black replies B—Q2, then 5. P × P, B × P; 6. P—QKt3, and the Pawn must fall. If 6. . . . Q—Q4, then 7. P × P, B × P; 8. Q—R4 ch., and White wins the B (taking with Q, so as not to leave the KKtP unguarded).

If Black weakly endeavours to support his KtP by 4. . . . P—QR3, then 5. P × P, and Black cannot retake, or he would lose his R.

† 6. . . . Kt—QB3 is Black's best reply, followed (after 7. Q × Kt ch.) by B—Q2, but Black has in any case a lost game.

GAME LXXVI.

QUEEN'S GAMBIT (ACCEPTED).

White.	Black.
1. <i>P—Q</i> ₄	<i>P—Q</i> ₄
2. <i>P—Q</i> _B ₄	<i>P × P</i>
3. <i>P—K</i> ₄	<i>P—QKt</i> ₄ [*]
4. <i>P—QR</i> ₄	<i>P—QB</i> ₃
5. <i>P × P</i>	<i>P × P</i>
6. <i>P—QKt</i> ₃	<i>P—QR</i> ₄
7. <i>P × P</i>	<i>P—QKt</i> ₅ [†]
8. <i>P—Q</i> ₅	<i>P—K</i> ₃
9. <i>Kt—Q</i> ₂	<i>P × P</i>
10. <i>KP × P</i>	<i>B—QB</i> ₄ [‡]
11. <i>Kt—QKt</i> ₃	<i>B—Kt</i> ₃
12. <i>P—QB</i> ₅	<i>Q—K</i> ₂ ch.
13. <i>Q—K</i> ₂	<i>Q × Q</i>
14. <i>B × Q</i>	<i>B—Q</i> ₁
15. <i>B—Kt</i> ₅ ch.	<i>K—B</i> ₁
16. <i>P—B</i> ₆	<i>B—QKt</i> ₃
17. <i>B—K</i> ₃	<i>B × B</i> _§

* See note on previous Game.

† "The best move to equalise the game at this point is 7. . . . *P—K*₄, and if 8. *P × KP*, 8. . . . *B—Kt*₅ ch." (VON DER LASA.)

‡ "This is not well played ; *QKt* to *Q* second square is much better." (LEWIS.)

§ This is an ill-advised move, as it opens the *KB* file to White's *R*, and at the same time enables him to strengthen his centre.

White.	Black.
18. P × B	Kt—KB ₃
19. P—Q6	P—KKt ₃ *
20. P—Q7	B × P
21. P × B	Kt × P
22. B × Kt	Kt × B
23. R × P, with a winning game.	

* This also is a wasted move. Black should first have extricated his QB, and then released the KR.

GAME LXXVII.

QUEEN'S GAMBIT DECLINED.

White.	Black.
1. P—Q4	P—Q4
2. P—QB4	P—QB4*
3. QP × P	Q—R4 ch.†
4. Q—Q2	Q × Q ch.
5. Kt × Q	P × P
6. Kt × P	P—K3
7. Kt—Q6 ch.	B × Kt
8. P × B	Kt—KB3
9. P—KB3	Castles

* The modern method of declining the Gambit, by 2. . . . P—K3, is preferable, but the text-move, which was that recommended by Salvio and Ponziani, is occasionally played by living masters, *e.g.* a game between Mason and Steinitz begins as follows:—1. $\frac{P-Q4}{P-Q4}$; 2. $\frac{P-QB4}{P-QB4}$; 3. $\frac{QP \times P}{Kt-KB3}$; 4. $\frac{Kt-KB3}{P-B3}$; 5. $\frac{P-K3}{P-K4}$, &c.

† “If, instead of this move, Black should take the P, White must check with the Q, and if the Black play QKt to Q second square, White must advance the P on the Kt; but if the Black play Q or QB to Q second, or QKt to QB third square, White must take the P with the Q, and will have the best of the game.” (LEWIS.) Another alternative for Black is 3. . . . P—Q5, which is perhaps better than the check with Q.

White.	Black.
10. P—K ₄	P—K ₄
11. P—QKt ₃	R—Q ₁
12. B—R ₃	Kt—K ₁
13. R—Q ₁	B—K ₃ *
14. B—B ₄ †	B—Q ₂
15. P—KKt ₃	P—QKt ₄
16. B—Q ₅	B—QB ₃
17. B—QB ₅	B × B
18. R × B	Kt—Q ₂
19. P—QKt ₄	P—QR ₄ ‡
20. P—QR ₃	P × P
21. P × P	R—R ₈ ch.
22. K—B ₂	R—QB ₈
23. K—Kt ₂	Kt × B
24. P × Kt	P—Kt ₅
25. Kt—K ₂	R—B ₇
26. K—B ₂	P—Kt ₆
27. R—QKt ₁	P—Kt ₇
28. K—K ₁	P—KB ₃
29. K—Q ₁	R—B ₅
30. R × P	K—B ₂
31. R—Kt ₇ ch.	K—K ₃
32. R—K ₇ mate.	

* "QKt to QB third square is better." (LEWIS.)

† A good move. If Black exchanges Bishops, White is enabled to bring another P to the support of his valuable passed P. If Black allows White to exchange, he is left with a doubled Pawn, unsupported, in the centre.

‡ "It would be better to play QKt to its third square, and if White does not take the Kt it should be played to adverse QB fourth square." (LEWIS.)

Black.

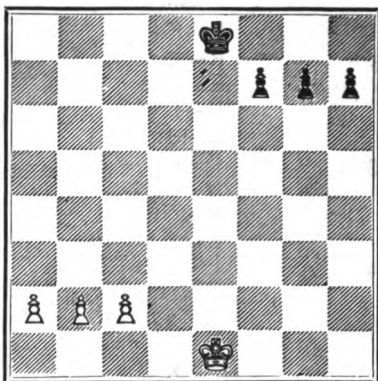


FIG. 88.

**White to play
and Win. (See
opposite page.)**

White.

Black.

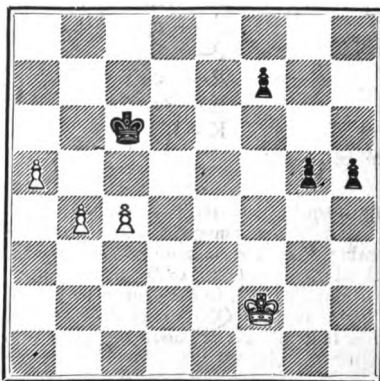


FIG. 89.

**Position after
White's 5th
Move.**

White.

END-GAMES.*

END-GAME No. 1.

The best method of playing Pawns and King at the
end of the game.

(Position as Fig. 88.)

SOLUTION.

White.	Black.
1. P—R ₄	K—Q ₂
2. P—R ₅	K—B ₃
3. P—B ₄	P—R ₄
4. P—Kt ₄	P—Kt ₄
5. K—B ₂	

(The position is now as Fig. 89.)

* For Nos. 7 to 13 inclusive of the End-Games following we are indebted to the research of Baron Heydebrand und Von der Lasa. The MS. of 1621 contained eight End-Games. In that of 1623, five of these were suppressed, and one new one substituted for them. In the early printed editions the number is *six*, and later editors, including Lewis and Sanson, have inserted these only, viz. Nos. 1 to 6 next following. It should be mentioned that several of the End-Games are not the invention of Greco himself, but have been traced to still earlier authorities.

† “This situation, if well played, is a drawn game; the method of drawing it is for both players to keep one of the Pawns unmoved, for he who moves all his Pawns first will

White.	Black.
5.	P—B ₄ *
6. K—Kt ₃	P—R ₅ ch.

lose, because his adversary can gain the move by advancing the unmoved Pawn *one* or *two* squares." (LEWIS.) Freeborough, on the other hand ('Chess Endings,' pp. 71, 72), shows that White wins, with or without the move. If White has the move, the play may be as follows:—

1. K—K ₂	K—Q ₂
2. K—B ₃	K—B ₃
3. P—R ₄	P—R ₄
4. P—B ₄	P—B ₄

(If 4. K—B₄ ; 5. P—R₅, and the Pawns can maintain themselves ; if 4. P—R₅ ; 5. K—Kt₄ or K—Kt₂, to play thence K—R₃.)

5. K—Kt ₃	K—Kt ₃ (to stop P—R ₅)
6. P—Kt ₄	P—Kt ₄

(After 6. P—Kt₃ or 6. K—Kt₂, White can win by 7. P—R₅, as now played.)

7. P—R ₅ ch.	K—R ₃
8. P—B ₅	P—R ₅ ch.

(If 8. K—Kt₄, 9. K—Kt₂.)

9. K—R ₃	P—B ₅
10. P—B ₆	P—B ₆
11. P—Kt ₅ ch.	K—R ₂
12. P—B ₇	P—Kt ₅ ch.
13. K × KtP	P—B ₇
14. P queens	P queens
15. P—Kt ₆ , mate.	

If Black plays first : 1. $\overline{K—Q_2}$; 2. $\overline{P—R_4}$; 3. $\overline{K—B_2}$;
 4. $\overline{K—Kt_2}$; 5. $\overline{K—R_3}$ (to force P—Kt₄) $\overline{P—Kt_4}$;
 6. $\overline{P—R_5}$ (P—B₄ loses by 6. $\overline{K—Kt_3}$) ; 6. $\overline{K—Kt_4}$;
 7. $\overline{P—Kt_4}$; 8. $\overline{P—B_4}$ ch. ; 9. $\overline{P—B_5}$, and wins.

* This is the move which loses the game.

White.	Black.
7. K—R3	P—B5
8. K—Kt4	K—Kt2
9. P—Kt5*	K—B2

Compare the following variations from the '*Handbuch*.'
(Position as Fig. 89.)

5.	P—R5
6. K—B3 (or A)	P—R6
7. K—Kt3	P—Kt5
8. K—R2	K—Kt2
9. K—Kt3	
(If 9. P—B5?, P—B3.)	
9.	K—R3
10. K—R2	P—B3
11. K—Kt3	P—B4
12. K—R2	P—B5
13. P—B5	K—Kt4, and wins.

(A)

6. K—Kt2	P—Kt5
7. K—R2	P—Kt6 ch.
8. K—Kt2	K—Kt2
9. K—R3	K—R3
10. K—Kt2	P—B3
11. K—B3	P—B4
12. P—B5	K—Kt4
13. K—Kt2	P—B5, and wins.

* "This is a faulty move, by reason of which Black (by 9. K—B2 or K—R2) should have won. The correct move was 9. P—B5. Greco continues—

9.	K—B2
10. P—B5	K—Kt2

By 10. K—Kt1 Black could win." (VON DER LASA.)

Students of End-Games will doubtless have perceived that the problem in the text is identical, save in one particular (viz. that the White King in this case is placed on his own square instead of Q square), with the celebrated Pawn position of Szen, wherein the player moving first, whether White or Black, if conversant with the correct steps of the process, is enabled to win the game by force. Walker

White.	Black.
10. P—B5	K—Kt2
11. P—Kt6	K—Kt1
12. P—R6	K—R1
13. P—R7	K—Kt2
14. P—B6 ch.	K—R1
15. P—B7	K—Kt2
16. P—R8, bec. Q	K × Q
17. P—B8, bec. Q, mate.	

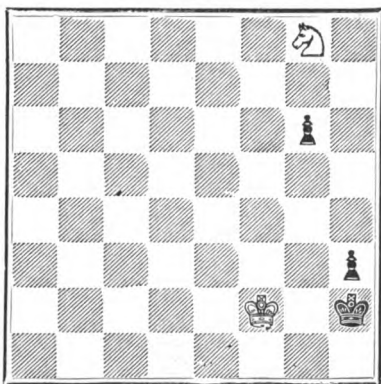
('Art of Chess Play,' p. 289) gives an elaborate note on the Szen problem, which is worthy of the most careful study, as forming the key to many similar puzzles. With regard to the problem in the text, Mr. Walker has the note following (p. 292) :—

"Greco gives this as a won game for White, *if he have the move*, but the play advanced in support of his declaration is grossly inaccurate. Lewis correctly discovers that if White play as directed by Greco, Black can draw the game; but then jumps to the conclusion that the game is, by its nature, drawn; the method of drawing it being, says he, for 'each player to leave one Pawn unmoved,' &c. In Chess, as in everything else, time brings on its mellow fruits, and the opinions of one year may be scattered to the wind by the experience of the next. Greco's position is, in truth, a won game for White, *both with and without the first move.*" Here follows an examination of Greco's problem, as elucidated by the solution of the Szen position. The writer continues: "It is not unworthy of notice, that with the Pawns placed in the situations of Szen and Greco, if White King stand on his own square, and Black King on his Queen's square, the party having the first move would win."

END-GAME No. 2.*

(Position as Fig. 90.)

Black.



White.

FIG. 90.

White to play
and Mate in
four Moves.†

* "This End-Game is not to be found in any of the known MSS. of Greco's work, but appears to have been borrowed from that of Salvio (1604)." (VON DER LASA.)

† As every chess player is aware, K and Kt are not a mating force against K alone, and a novice might not improbably imagine that where the adversary has pawns as well as K the case would be still more hopeless. But now and then, as in this example, Black's pawns, by shutting in his K, render mate by K and Kt not only possible, but easy. The position is worthy of attentive study.

SOLUTION.

White.	Black
1. Kt—B6	P—Kt4
2. Kt—Kt4 ch.	K—R8
3. K—B1	P—R7
4. Kt—B2 mate.*	

* The same result (save as to number of moves) follows, with proper play on the part of White, even though Black move first. Thus :—

1.	P—Kt4
2. Kt—B6	P—Kt5
3. Kt × P ch.	K—R8
4. K—B1	P—R7
5. Kt—B2 mate.	
If 2.	K—R8
3. Kt—Kt4	P—R7
4. Kt—K3	P—Kt5
5. Kt—B1	P—Kt6 ch.
6. Kt × P mate.	

END-GAME No. 3.

(Position as Fig. 91.)

Black.

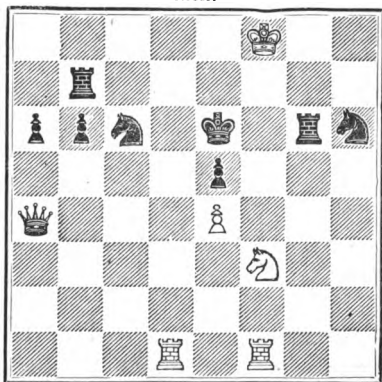


FIG. 91.

White to play
and Mate in
three Moves.

White.

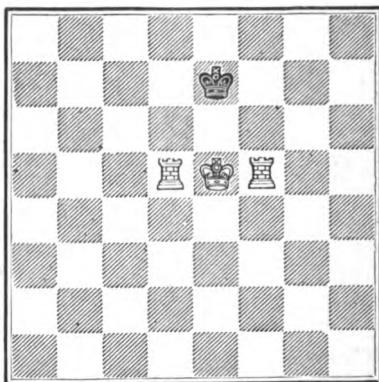
- White.
1. Kt—Kt5 ch.
2. R—B6 ch.
3. R—Q6 mate.

- Black.
R × Kt
K × R

END-GAME No. 4.*

(Position as Fig. 92.)

Black.



White.

FIG. 92.

White to play
and Mate in
three, moving
each piece in
succession.

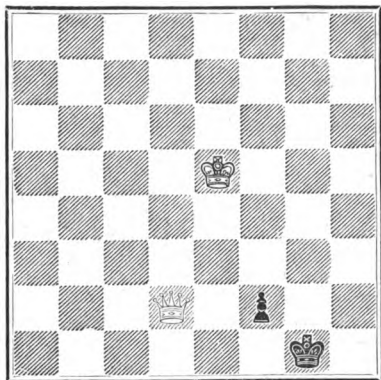
- | White. | Black. |
|---------------------|--------|
| 1. R—B1 (2, 3 or 4) | K—K1 |
| 2. K—B6 | K—B1 |
| 3. R—Q8 mate. | |

* It is stated by Von der Lasa that this End-Game, from the MS. of 1621, is not original, being also found in a Latin MS. by Guarinus, of the date 1512, and a still earlier French MS. of the 14th century, now in the Bibliothèque Royale of Brussels.

END-GAME No. 5.*

(Position as Fig. 93.)

Black.



White.

FIG. 93.

White to move
and Win.

White must commence as follows; for if he played otherwise Black could obtain a forced drawn game.†

* This End-Game appears in the MSS. both of 1621 and 1623.

† Lewis says, referring to this note: "This is not strictly correct, for the White would win, though he play the Q to K third square, or to adverse Kkt fourth square." In

White.

Black.

1. K—B4

P—Kt8 (queens) ch.

2. K—Kt3, and mates next move.*

this instance, however, the critic seems at fault. The principle in such cases is well stated by Walker. "In ordinary cases Q finds no difficulty in arresting the march of one P, supported by its K ; but if such P have attained its seventh square, the struggle is by no means devoid of interest ; the general principle in such cases being that Q will still win, should P be on either K's, Q's or Kt's file ; but if the P be on B's file, or R's file, the game will be drawn, unless Q's royal consort be within a certain distance of P."

In the present case White has just time to bring his K within the limit, but if he play, say—

1. Q—K3

K—R8 ;

If 2. Q × P, Black is stalemate ;

If 2. Q—B3 ch.

K—Kt8

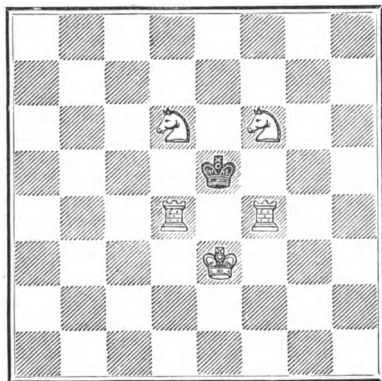
and so on indefinitely, however White may play, Black having only to take care that his K is either so placed as to protect the P, or at R8, when Q × P would draw the game. The same results will follow from 1. Q—Kt5 ch. In no way can White drive the Black K to B8, and so gain a move to bring his own K nearer.

* This is not absolutely correct, for Black can delay the mate by the sacrifice of his Q. He gains, however, only a respite of two moves.

END-GAME No. 6.*

(Position as Fig. 94.)

Black.



White.

FIG. 94.

White to play
and Mate in
four Moves.†

White.
1. Kt—B7 ch.
2. Kt—R7

Black.
K—K3
K—K2

* "This problem is borrowed from Damiano (1512), and is likely enough to be still older." (VON DER LASA.)

† The position of the White K is immaterial, so long as he is not so placed as to impede the moves of the other pieces.

White.

Black.

3. Kt—R6

K moves

4. R(B4)—K4 mate.

Mate may be effected in a similar way on the Q side, by

1. Kt—Q7 ch.

K—K₃

2. Kt—Kt7

K—K₂

3. Kt—Kt6

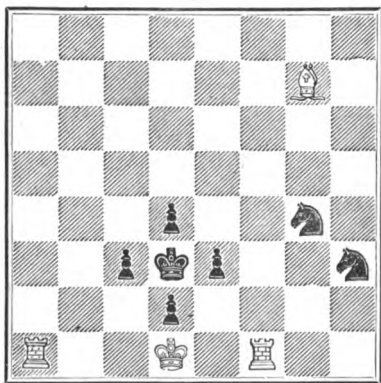
K moves.

4. R(Q4)—K4 mate.

END GAME No. 7.*

(Position as Fig. 95.)

Black.



White.

FIG. 95.

Black to play
and Mate in
five Moves with
the P on Q5.†

* This and the five following End-Games do not appear in any of the printed editions of Greco, save that of Von der Lasa (1859), from which we quote them. They are derived from the Florentine MS. of 1621.

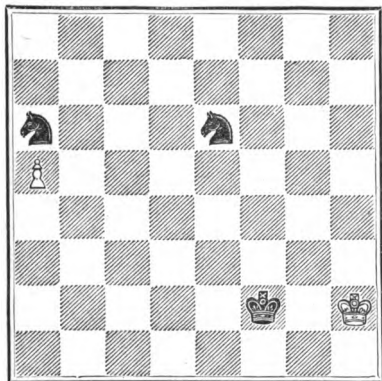
† This problem is found in the writings of Salvio (1604) and Carrera (1617), and is in both instances attributed to Michele di Mauro, a still earlier master, said to have been the instructor of Salvio.

White.	Black.
1.	Kt(R3)—B7 ch.
2. R × Kt	P—K7 ch.
3. R × P	Kt—K6 ch.
4. R × Kt ch.	P × R
5. B × P (or any other move)	P—K7 mate.

END-GAME No. 8.

(Position as Fig. 96.)

Black.



White.

FIG. 96.

Black to move
and Mate in
seven.

White.

1.
2. K—R₁
3. K—R₂
4. P—R₆
5. P—R₇
6. K—R₁
7. P—R₈ (queens)

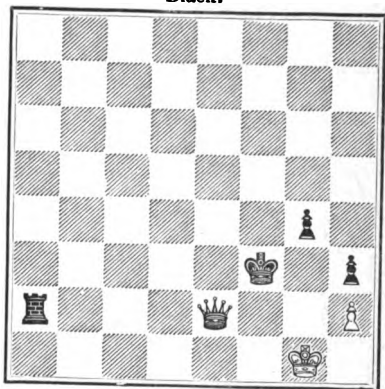
Black.

- Kt—Kt₄
- Kt—B₄
- Kt(B₄)—K₃
- Kt—B₅
- Kt—B₃ ch.
- Kt—K₇
- Kt—Kt₆ mate.

END-GAME No. 9.

(Position as Fig. 97.)

Black.



White.

FIG. 97.

Black to play and
Mate in eleven
moves with KtP,
and without
capturing White's
RP.

White.

1.
2. K—R1
3. K—Kt1
4. K—R1
5. K—Kt1
6. K—R1
7. P × Q
8. P × R
9. P—R5
10. P—R6
11. P—R7

Black.

- R—R1
- R—KR1
- R—R5
- Q—Q7
- Q—KB7 ch.
- Q—Kt6
- P—R7
- K—Kt6
- K—R6
- P—Kt6
- P—Kt7 mate.

END-GAME No. 10.*

(Position as Fig. 98.)

Black.

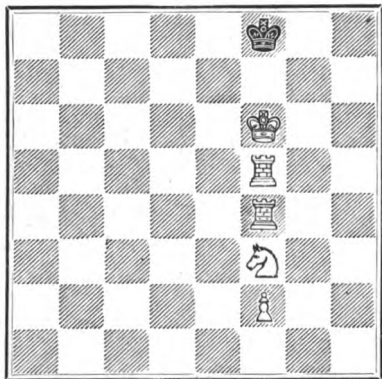


FIG. 98.

White to move
and Mate in six
with the P.

White.

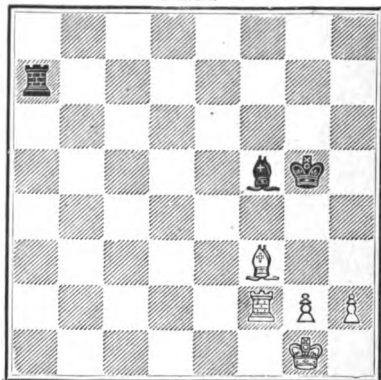
- | White. | Black. |
|---------------|--------|
| 1. R—K4 | K—Kt1 |
| 2. R—K8 ch. | K—R2 |
| 3. Kt—Kt5 ch. | K—R3 |
| 4. R—K3 | K—R4 |
| 5. R—R3 ch. | K—Kt5 |
| 6. P—B3 mate. | |

* This problem is given by Damiano, with the useless addition of a White B at KR1, and a Black P at KR7. In Carrera (1617) it is found as in the text. (VON DER LASA.)

END-GAME No. 11.

(Position as Fig. 99.)

Black.



White.

FIG. 99.

Black to move
and draw.

White.

1.

2. R—B1

3. K × R

4. P × B, when Black, by retreating to KR1,
secures a drawn game.*

Black.

R—R8 ch.

R × R ch.

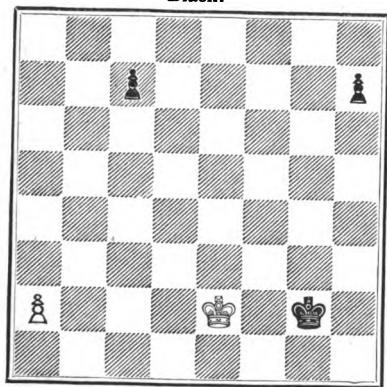
B—R6

* If White does not play 4. P × B, then 4. B × P, and if 5. B × B or 5. K × B the same result follows. If White declines to take B, then Black proceeds to put his B constantly *en prise* of the White B, and whether the latter captures or is captured, the game is still drawn.

END-GAME No. 12.

(Position as Fig. 100.)

Black.



White.

FIG 100.

Black to play :
White to Win.

White.

1.
2. P—R4
3. P—R5
4. P—R6
5. P—R7

Black.

- P—R4
- P—R5
- P—R6
- P—R7
- P—R8 (queens)
- Q

White.	Black.
6. P—R8 (queens) ch.	K—Kt8
7. Q—QR1 ch.	K—Kt7
8. Q—Kt7 ch.	K—R7
9. Q—R6 ch.	K—Kt7
10. Q—Kt5 ch.	K—R6
11. Q—R5 ch.	K—Kt7
12. Q—Kt4 ch.	K—R7
13. K—B2, and wins.	

END-GAME No. 13.*

(Position as Fig. 101.)

Black.

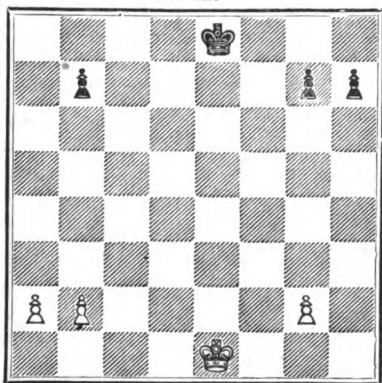


FIG. 101.

White to move,
and Win.

White.

- White.
1. K—K₂
2. K—K₃

Black.

- K—Q₂
K—Q₃

* This pawn-ending is not found either in the MS. of 1621 or in the early printed editions of Greco. It is taken with the solution given in the text (as to which, however, see note on next page), from the MS. of 1623. (VON DER LASA.)

- | White. | Black. |
|---------|--------|
| 3. K—K4 | K—B4 |
| 4. K—K5 | K—B5 |
| 5. K—K6 | K—Q6 |
| 6. K—B7 | |

(Position as Fig. 102.)

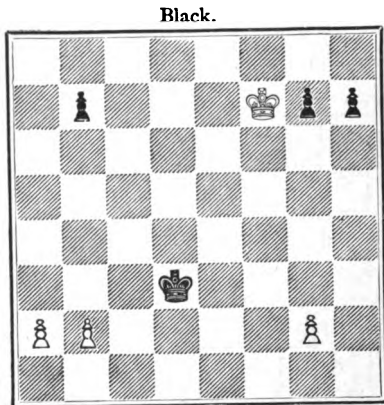


FIG. 102.

Position after
White's 6th
Move.

- | White. | |
|------------|-------|
| 6. | K—B7* |
| 7. K × P | K × P |

* As Von der Lasa points out, 6. K—B7 is a blunder; because after the two pawns have been captured on either side, Black's K is left at QR7, and White, queening at KKt8, does so with a check, and is thereby enabled to stay the progress of Black's P. To avoid this Black must gain a move, and this he may do by 6. P—KKt3, compelling White to expend three moves instead of two over the capture of the two Ps, and to make the final capture at a square where he will obstruct his own P. If Black is

White.	Black.
8. K × P	K × P
9. P—Kt4	P—Kt4
10. P—Kt5	P—Kt5
11. P—Kt6	P—Kt6
12. P—Kt7	P—Kt7
13. P—Kt8 (queens) ch.	K—R6
14. Q—Kt6, and wins.	

then permitted to capture the RP and the KtP on their original squares, he will queen first, and the game will be drawn. If White advances his QKtP to Kt3, the result will be the same, though the process will be slightly different, as under :—

6.	P—KKt3
7. P—QKt3	K—B6
8. K—Kt7	K—Kt7
9. K × P	K × P
10. K × P	K × P
11. K—B7	K—B6
12. P—Kt4	P—Kt4
13. P—Kt5	P—Kt5
14. P—Kt6	P—Kt6
15. P—Kt7	P—Kt7
16. P—Kt8 (queens)	P—Kt8 (queens), and the game will be drawn.

THE BIBLIOGRAPHY OF GRECO

UNTIL the appearance of Van der Linde's epoch-making work,* the bibliography of Greco had been very imperfectly dealt with; several French editions of Ruy Lopez were ascribed to Greco, texts absolutely non-existent were likewise enumerated, and as each bibliographer merely copied from his predecessors, without the slightest attempt at verification, the result was chaotic. Van der Linde, indeed, took considerable pains to set matters right, but with imperfect success, he having made several errors both of omission and commission.

The printed texts enumerated in the following sketch have been for the most part carefully checked by myself. Where I have been compelled to accept information at second-hand, I have marked the item with an asterisk (*), and have added the source of my information. In the

* 'Geschichte und Litteratur des Schachspiels.' Two vols. Berlin, Julius Springer, 1874.

case of manuscripts such verification has of course been for the most part impossible, nor have I judged it necessary to enumerate the titles with the detail I have lavished on the printed texts, but wherever possible I have given the present location, and, in the case of public libraries, the press-mark.

I.—MANUSCRIPTS.

(1) *Trattato del Gioco de Scacchi, diuiso in Sbaratti and Partiti.* Dated Rome, February 12, 1620. The oldest known MS. of Greco. Now in Von der Lasa's library.

(2) A similar MS., undated. In the Palazzo Corsini at Rome.

(3) *Trattato del nobilissimo Giuoco degli Scacchi.* 1619. Dedicated to Henry II., Duke of Lorraine. The dedication is dated July 5, 1621; this MS. is therefore more recent than No. 1. Formerly in the library of the Duke of Tuscany at Florence, now probably in Salzburg.

(4) *Traité du tres noble jeu des eschecz.* Traduit par Guillaume Polidore Ancel. Nancy, 1622. In the Royal Library at Dresden (O. 60). This is a translation of No. 3.

(5) *The Booke of Ordinary Games at Chess.* 1623. Only the title-page is English, the text being Italian. In the library of Mr. John G. White, Cleveland, Ohio, U.S.A.

(6) A similar MS., undated. In Von der Lasa's library.

(7) A similar MS., undated. British Museum (Sloan 1937, Plut. XXII. D).

(8) Trattato sopra la nobilita del Gioco di Scacchi. 1624. Bibliothèque Nationale, Paris (MSS. Italiens, 952).

(9) Trattato del nobilissimo et militare Essercitio de Scacchi. 1625. Bibliothèque Nationale, Paris (MSS. Italiens, 1378). According to Mr. White, this is probably the MS. described by Beyer (*Memoriae historico-critico librorum rariorum Dresdae et Lipsiae*, 1734).

(10) A similar MS. 1625. Bibliothèque de Grenoble. (2008.) Formerly in M. Alliey's library.

(11) A similar MS. 1625. In Von der Lasa's library.

(12) A similar MS. 1625. Belonged to the late A. Samuda; now in his daughter's possession.

(13) Le Jeu des Eschecs. Dated 1625, but probably of later date. A French translation of the above. In my own library.

(14) An extract from No. 8 or 9. On the fly-leaf is written, "Jeu d'eschets de Mr. Talon Medecin. 1660." This appears to be only the name of a former owner. Bibliothèque Nationale, Paris (MSS. Italiens, 1379).

(15) Il nobilissimo Giuoco degli Scacchi. Bibliothèque d'Orléans. (654.)

(16) Trattato del Giuoco degli Scacchi. Florence, Bibliotheca Riccardiana (Cod. chart. XXX.).

(17) Introduction sur le Jeu des Echecs. Merely a copy of the French printed text. Bibliothèque Nationale, Paris (14,886).

(18) Libreito di giochare aschachi. About 1630. In the Boncompagni Library at Rome.

(19) A MS. commencing: *Primo modo de Gioco de partito composto per Gioachimo Greco Calabrese*. Only contains end-games. National Library, Lisbon (H. 1, 31).

(20) *Précis historique et analytique des parties de Greco dit le Calabrois*. Bruxelles, 1855. By Von der Lasa. A few copies were made with a copying press for private distribution.

The MS. in the Toulouse Library mentioned by Van der Linde, 'Geschichte I.,' p. 362, No. XI., is not by Greco, but by Polerio.

II.—PRINTED TEXTS.

(A) IN THE ENGLISH LANGUAGE.

(1) The || *Royall Game* || of || Chesse-Play. || Sometimes || The Recreation of the late || King, with many of the || Nobility. || *Illustrated* || With almost an hundred || Gambetts. || *Being* || The study of *Biochimo* || the famous *Italian*. || *London*, || Printed for *Henry Herringman*, and are to be || sold at his shop at the sign of the Anchor, || in the lower walk of the New || Exchange, 1656. ||

8vo. 1 Portrait (King Charles I.) + 8 ll. + 120 pp. + 1 l.

There are two varieties of this edition, differing in the impression of the recto of the fifth preliminary leaf. This page has a poem commencing, "Sir, now unravell'd is the Golden Fleece"; in some copies it is headed, "To his honoured Friend on his Game of Chesse-play," and the verses are signed "R. Lovelace"; whereas in most copies this poem is headed by a vignette,

bears no signature, and has only the catchword "We" at the-foot of the page.

This edition is imperfect, lacking many games that appear in later texts. It was produced by F. Beale, who dedicated it to Montague, Earle of Lindsey.

(2) Chess || Made Easy : || Or, The || Games || Of || *Gioachino Greco*, || The Calabrian ; || With Additional || Games and Openings, || Illustrated with || *Remarks* and *General Rules*. || The Whole so contrived, that any Per- || son may learn to play in a few Days, || without any farther Assistance. || *London* : || Printed for J. and P. Knapton, in *Ludgate- || street*, and W. Sandby, in *Fleet-street*. || MDCCL. ||

12mo. 1 Frontispiece (Chess) + (xxiv) pp. + 1 Chess-board + 212 pp. + 1 leaf (Errata).

The notation employed is that of Stamma.

(3) *Gioachino Greco* || On The || Game of Chess : || Translated From The French. || To Which Are Added, || *Numerous Remarks, Critical and Explanatory*, || By || William Lewis, || Author And Editor Of Several Works On Chess. || *London* : || *Printed for the Editor*, and Sold by || Longman, Hurst, Rees, Orme, and Brown, || Paternoster-Row. || 1819. ||

8vo. (xii) + 148 pp.

(4) A Treatise || On The || Game of Chess, || By || *Gioachino Greco* ; || Translated From The French. || To Which Are Added, || Numerous Remarks, Critical And Explanatory, || By || William Lewis, || Author Of Several Works On Chess. || *London* : || Published By W. Simpkin And R. Marshall. || 1833. ||

8vo. (xii) + 148 pp.

The preceding work, with a fresh title-page.

(5) The Games of Greco. || Translated and Edited by || Professor Hoffmann, || *Editor of the "Book of Card and Table Games," "Hoyle's Games Modernized," &c.* || With || a Bibliography of Greco || by || J. A. Leon. || London: || George Routledge & Sons, Limited, || Broadway, E.C. || 1900. ||

8vo. xxiv + 246 pp.

The present work.

(B) IN THE FRENCH LANGUAGE.

(6) Le Iev || Des || Eschets ; || *Traduit de l'Italien || de Gioachino Greco || Calabrois.* || (Vignette) || A Paris, || Chez N. Pepingvé, ruë de la Huchette, || au bout de la petite Ruelle des trois || Chandeliers, deuant la ruë Zacharie. || Et en sa Boutique au premier pilier de la || grande Salle du Palais, vis à vis les || Consultations, au Soleil d'or. || M.DC.LXIX. || *Avec Privilege du Roy.* ||

12mo. 12 ll. + (346) pp.

Dedicated to the Marquis de Louvois, Minister of Louis XIV. The privilege was granted on September 19, 1668, to I. R. C. O. D. G. for ten years, and ceded by him to Nicolas Pepingué on October 24, 1668.

(7) Le Jeu || Des Eschets, || *Traduit de l'Italien || de Gioachino Greco, || Calabrois.* || (Vignette) || A Paris, || Chez Jacques Le Febvre, au || dernier Pilier de la Grand'-Salle, || vis à vis les Requestes du Palais. || M.DC.LXXXIX. || *Avec Privilege du Roy.* ||

12mo. 12 ll. + (344) pp.

The privilege to reprint was granted to N. Pepingué on November 23, 1684, and ceded by his widow to J. Le Febvre on January 15, 1685. Notwithstanding this cession, we have the good lady printing the book on her own account.

(8) Le Jeu || Des || Eschets, || Traduit de l'Italien de || Gioachino Greco, || Calabrois. || (Vignette) || A Paris, || Chez la Veuve de N. Pepingué, || au bas de la ruë de la Harpe, vis || à vis la ruë Saint Severin, au || Soleil d'or. || M.DC.LXXXIX. || *Avec privilege du Roy.* ||

12mo. 12 ll. + (346) pp.

The only fresh impression about this book is its title-page; the preliminary leaves and signatures B-D, F-L, N, and o are from the Le Febvre edition, while the remaining portions are from the 1669 edition. The privilege is that of No. 6.

(9) Divertissemens || Innocens, || contenant les Régles du || Jeu Des Echets, || Du Billard, || De La Paume, || Du Paille-Mail, || Et Du || Trictrac. || (Vignette : Amat. Libraria. Curam) || A La Haye, || Chez Adrien Moetjens, Marchand || Libraire, prés de la Cour, à la Librairie || Françoisse. || M.DC.XCVI.

12mo. 1 Frontispiece (Divertissemens Innocens) + 11 ll. + 476 pp. + 3 ll. (Table). 1. 5 (verso)-p. 312 : le Jeu des Echets du Calabrois.

(10) Le Jeu || Des || Eschets, || *Traduit de l'Italien || de Gioachino Greco, || Calabrois, || (Vignette) || A Paris. || Chez Jacques Le Febvre || Imprimeur Libraire, ruë S. Severin, || à la Pomme d'Or, & au || Soleil d'Or. || M.DCC.VII. || Avec Privilege Du Roy.*

12mo. 13 ll. + (344) pp.

I have only seen two copies of this edition. That in the Bibliothèque Nationale, Paris, is simply No. 7 with a fresh title-page, and a new privilege to Le Febvre for five years, for the city of Paris only, dated May 8, 1707. The other copy is in my own possession, and is a made-up one, signatures A-Y being of the impression of the following edition, No. 11. The remainder of the book is of the impression of No. 7. The privilege is the same as in the first-mentioned copy. Both copies also contain the privilege of 1684.

(11) Le Jeu || Des || Eschets || Traduit de l'Italien de || Gioachino Greco, || Calabrois. || (Vignette.) || A Paris, || Chez Jacques Le Febvre, || Imprimeur Libraire. || rue S. Severin || au Soleil d'or. || M.D.C.C.XIII. || *Avec Privilege Du Roy.*

12mo. 10 ll. + (344) pp.

A fresh impression. There is no privilege, or trace of there ever having been one, in any of the numerous copies that have come under my notice.

There are two varieties differing in the impression of pp. 341-343.

(12) Le Jeu || Des || Eschets, || Traduit de l'Italien de || Gioachino Greco, || Calabrois. (Vignette) A Paris, || Chez Claude Robustel, rue || Saint Jacques, à l'Image || Saiut (*sic*) Jean. || M.DCC.XIV. || *Avec Privilege Du Roy.*

12mo. 11 ll. + (344) pp.

No. 11 with a fresh title-page and new privilege granted to Le Febvre's widow on December 30, 1713, for four years, for the city of Paris only. At the foot of the privilege is the remark, "Les Sieurs Emery et Robustel ont cédé ledit Privilege à

Denis Mouchet, comme Principaux Acqueurs du fonds du sieur Le Febvre." Notwithstanding this, Robustel proceeds to publish the book on his own account.

(13) Le Jeu || Des || Eschets || Traduit de l'Italien de || Gioachino Greco, || Calabrois. || (Vignette) || A Paris, || Chez Denis Mouchet, à l'entrée de la Grand'-Salle, du || Palais à la Justice. || M.D.C.C.XIV. || *Avec Privilège Du Roy.* ||

12mo. 11 ll. + 344 pp.

No. 11 with a fresh title-page and new privilege as in No. 12, only the latter is of a different impression, though textually the same.

Von der Lasa possessed a copy of No. 7 with titlè-page and privilege of No. 13.

(14) La Plus Nouvelle || Academie || Universelle || Des Jeux, || Ou Divertissemens || Innocens, || *Tome Second.* || || *A Leide,* || Chez Pierre Van Der Aa, || Marchand || Libraire, Imprimeur de la Ville & de l'Université. || M.DCC.XXI. ||

12mo. 1 frontispiece + 7 ll. + 1 plate (chessmen) + 430 pp. Pp. 1-180: Le || Royal Jeu || Des || Echecs, || *Par* || Gioachino Greco, || Calabrois. || *Traduit de l'Italien.* || A la fin est ajoutée, || *Une Nouvelle* et claire description || Du Même Jeu, || *Nouvellement réduit aux Regles ordinaires et nécessaires pour le jouer* || *facilement.* || Par le S^r. G***. ||

*(15) La Plus Nouvelle || Academie || Universelle || Des Jeux, || || Tome second. || A Amsterdam || Chez J. Covens & C. Mortier, Mar- || chand Libraires sur le Vygendam. || M.DCC.XXVIII. ||

12mo. 1 plate + (10) pp. + 6 ll. + 1 plate

(chessmen) + 400 pp. Pp. 1-180: Le || royal Jeu || des || Echecs, Par || Gioachino Greco, &c.

= No. 14. (*Van der Linde.*)

(16) Academie || Universelle, || Des Jeux, || || A Paris, Au Palais || Chez Theodore Legras, Libraire, || Grand' Salle du Palais, à l'L couronnée. || M.DCC.XXX. || Avec Approbation & Privilege du Roy. ||

12mo. 1 Plate + 6 ll. + 710 pp. + 1 l. (Approbation and Privilege). Pp. 349-554 (seconde partie): Le Jeu des Echecs (Greco).

*(17) *Ibid.*, Paris, 1737. (*J. G. White, Dr. Moreau.*)

(18) *Ibid.*, Paris, 1739.

Chess (Greco), pp. 280-458.

19. Le Jeu || Des || Echecs, || *Traduit de l'Italien* || De || Gioachino Greco, || Calabrois. || *Nouvelle Edition.* || (Vignette) || A Liege, || Chez J. F. Bassompierre, Impri- || meur & Marchand Libraire, à la || Ville de Hasselt en Neuvise. || M.D.C.C.XLI. ||

12mo. 10 ll. + 344 pp.

*(20) Le Jeu || Des || Echecs, || traduit de l'Italien || De || Gioachino Greco, || Calabrois. || Nouvelle Edition. || (Vignette) || A Paris || Et se vend || A la Haye, || Chez Fred. Henri Scheurleer. || M.DCC.XLII. ||

12mo 10 ll. + (344) pp. (*Van der Linde.*)

The preceding edition, with a fresh title-page.

(21) Le Jeu || Des || Echecs, || *Avec* || Toutes les différentes || Manieres De Le Jouer. || (Vignette) || A Paris, || Chez Theodore Le Gras, Grande || Salle du Palais, à l'L Couronnée. ||

12mo. 2 title-pages + pp 157-370. Page 370

concludes "De l'Imprimerie de Joseph Bullot, 1743." From Académie Universelle des Jeux, 1743.

(22) La Plus Nouvelle || Academie || Universelle || Des Jeux, || || Tome second. || A Amsterdam et à Leipzig, || Chez Arkstée & Merkus. || MDCCLII. ||

12mo. 1 title-page + 392 pp. Pp. 183-392 : Le || Royal Jeu || Des Echecs, || Par G. G. Calabrois. || *Traduit de Italie (sic)*. A la fin se trouve une nouvelle description || du même Jeu, réduit aux Règles ordi- || naires et nécessaires pour-le jouer || facilement. || *Par le Sr. G****.

This *nouvelle description* is, however, missing. The chess portion of this book also occurs with the following title :—

(23) Le || Royal Jeu || Des || Echecs, || Par G. G. Calabrois. || *Traduit de Italie (sic)*. || A la fin se trouve une nouvelle description || du même Jeu, réduit aux Règles ordi- || naires et nécessaires pour le jouer || facilement. || Par le Sr. G***. || (Vignette) || A Londres, || MDCCLII. ||

2 title-pages + 208 pp.

Printed at Leipsic. Baron Von der Lasa possessed a similar copy bearing the date 1751.

(24) Academie || Universelle || Des Jeux || || A Amsterdam, || Aux Dépens De La Compagnie. || M.DCC.LVI. ||

12mo. 2 ll. + 680 pp. Chess (Greco), pp. 531-680.

(25) Le Jeu || Des || Echecs, || *Avec* || Toutes Les Différentes || Manieres de le Jouer. || (Vignette) || A Paris, || Chez Theodore Le Gras, Grande || Salle du Palais, à l'L Couronnée. ||

R

12mo. 2 title-pages + pp. (157)-370. Page 370 concludes: "De l'Imprimerie de Bernard Brunet, 1757." From Académie Universelle des Jeux, 1757.

*(26) Academie || Universelle || Des Jeux. || A Amsterdam || M.DCC.LVIII. ||

12mo. pp. 294. Pp. 147-294: Le Jeu des Echecs (Greco). (*Van der Linde.*)

*(27) *Ibid.* M.DCC.LX. 12mo. 294 pp. Pp. 147-294: Le Jeu des Echecs (Greco). A fresh impression. (*Van der Linde.*)

*(28) *Ibid.* M.DCC.LXIII. (*Van der Linde.*)

(29) Le Jeu || Des || Échecs, || *Traduit de l'Italien* || De || Giachino Greco, Calabrois. || *Nouvelle Edition.* || (Vignette) || A Paris, || Chez es Libraires Associés. || M.DCC.LXXIV. ||

12mo. 4 ll. + xii. + 244 pp.

(30) Jeu Des Échecs. || Parties || De Joachim Grecco || *dit* Le Calabrois, || Suivies || Des cent Parties désespérées || *de* Stamma; || Arrangées Avec Une Notation Très-Facile, Et Les Positions Figurées || De Chaque Renvoi; || Par Moyse Azevedo. || (Vignette) || A Bordeaux, || De L'Imprimerie Et Lithographie De H. Faye, || Rue Du Cahernan, N. 44. || 1833. ||

8vo. 88 + 80 pp.

Greco's games take up the first 88 pages.

(31) Le Jeu || Des Echecs || *Traduit De L'Italien* || De Gioachino-Greco || *Dit* Le Calabrois, || *Nouvelle Édition.* || (Vignette) || Paris. || Chez Delarue, Libraire, quai des Augustins, 11; || Lille, chez Blocquel-Castiaux. ||

12mo. (132) pp. + vi. plates (diagrams). Published in 1843.

(32) Analyse || Du || Jeu Des Échecs || Par A. D. Philidor || Édition augmentée du Traité de Greco || Par C. Sanson || Directeur de l'Echiquier, *Journal des Échecs* || (Vignette) || Paris || Garnier Frères, Libraires-Éditeurs || 6, Rue Des Saints-Pères, Et Palais Royal, 215. ||

8vo. 1 portrait (Philidor) + (xxxvi) + 498 + 6 pp. Pp. 333-469 : Traité || Du || Jeu Des Échecs || Par || Gioachino Greco || Nouvelle Édition || Augmenté De Notes, De Variantes Et Illustré || De Nombreux Diagrammes || Par C. Sanson || Pp. 470-472 : Bibliographie des éditions publiées de Greco Calabrois.

The bibliography is full of mistakes.

(C) IN THE ITALIAN LANGUAGE.

(33) Giuochi || Delle || Minchiate, Ombre, || Scacchi, || Ed altri d'ingegno || || Da || D. Francesco Saverio Brunetti || Da Corinaldo. || (Vignette) || In Roma, per il Bernabò, e Lazzarini, 1747. || *Con licenza de' Superiori.* ||

8vo. 144 pp. Chess, pp. 81-122 and 131-144. Several of Greco's games are given without acknowledgment of authorship on pp. 109-122.

(34) Miscellanea || sul giuoco || Degli Scacchi || Napoli, presso E. C. Usigli, 1861. ||

4to. Pp. 114-121 : I Giuochi || Di Gioachino Greco || Detto Il *Calabrese*, || Con Note || Di Von der Lasa. || This has been translated from the *Schachzeitung* (see No. 37); the notes are really by Dufresne.

(D) IN THE GERMAN LANGUAGE.

(35) Das Schach || des Herrn || Gioachino Greco Calabrois || und || die Schachspiel-Geheimnisse || des Arabers || Philipp Stamma, || verbessert, und nach einer ganz neuen Methode zur || Erleichterung der Spielenden umgearbeitet || von || Moses Hirschel. || (Vignette) || Drey Theile. || Mit einer Kupfertafel. Breslau, || bei Gottlieb Löwe, 1784.

8vo. 1 frontispiece (chessboard) + 4 ll. + (222) pp. Greco, pp. 1-130.

(36) Moses Hirschels || Unterricht || für || Schachspieler || nebst || Entdeckung || der Schachspielgeheimnisse || derer Herren || Gioachino Greco Calabrois || und des Arabers || Philipp Stamma. || Verbessert und nach einer ganz neuen Methode zur Erleichterung der || Spielenden umgearbeitet. || Leipzig || in der Sommerschen Buchhandlung. || 1795. ||

8vo. 4 ll. + 1 plate (chessboard) + (222) pp. The preceding work, with a fresh title-page.

(37) Die Spiele des Calabresen Greco. By Jean Dufresne; appeared in the *Schachzeitung*, 1857, pp. 209, 354; 1858, pp. 3, 102, 249.

(38) Berliner || Schach-Erinnerungen || Nebst Den Spielen || Des Greco Und Lucena || Vom || Herausgeber Des Von Bilguerschen Handbuchs. || (Vignette) || Leipzig, || Verlag Von Veit & Comp. || 1859. ||

8vo. 3 ll. + (224) pp. + 1 l. + 9 folding tables. Pp. 117-155 and 9 tables: Die || Spiele des Calabresen Greco || geordnet von || v. d. Lasa. ||

(39) Das Schachspiel || Des || XVI. Jahrhunderts. || Nach Unedirten Quellen Bearbeitet Von ||

Dr. Antonius Van Der Linde. || Berlin, 1874, || Verlag Von Julius Springer, || Monbijouplatz 3. || 8vo. (x) + (210) pp. Pp. 91-106, Gioachino Greco.

(E) IN THE DANISH LANGUAGE.

*(40) Haandbog || For || Schachspillere || eller Fuldstaendig Anwiisning til at laere at spille Schach, || ved Gioachino Calabrois || Efter det Italienske. || Kjöbenhavn. || Boghandler Hegelunds Forlag. || Trykt i L. Levin's Bogtrykkeri. 1854.

8vo. 48 pp. (*Van der Linde.*)

(F) IN THE DUTCH LANGUAGE.

(41) De Schaakpartijen van den Calabrees Greco. *Sissa*, 1858, pp. 11, 37, 101, 165, 197, 261; 1859, pp. 198, 235, 328, 355. Translated from No. 37 by B. Spoelstra.

(42) De || Schaakpartijen || Van || Gioachino Greco. || (Chess-board) || Nijmegen: || Adolf Blomhert || 1865 ||.

8vo. xiv + 34 pp. By Van der Linde.

(G) MISCELLANEOUS.

(43) Historische || Bemerkungen über Greco und sein Werk. *Schachzeitung*, 1856, pp. 249-257. By V. d. Lasa. It is embodied in No. 38.

(44) The Old Masters of Modern Chess. IV. Gioachino Greco. *British Chess Magazine*, 1895, pp. 109-112. By the compiler of this bibliography.

(45) The preceding article translated into

Italian. *Nuova Rivista degli Scacchi*, 1895, pp. 3-6.

(46) Cozio, in his *Giucoco degli Scacchi*, Torino, 1766, vol. 1, pp. 308-357, works out a number of Greco's games to a conclusion opposite to that arrived at by Greco.

(47) The large majority of Greco's games are also contained in Alexandre's "Encyclopédie des Échecs," Paris, 1837. They are there to be found as under:—

Table.	Columns.	Table.	Columns.
6 ..	33, 35.	29 ..	3, 19, 21, 28.
8 ..	11, 12, 34.	30 ..	5-7, 11, 23.
9 ..	3, 4.	31 ..	4, 9.
11 ..	1-6.	32 ..	14.
13 ..	26-33.	33 ..	19, 29.
14 ..	1-4, 16, 18, 31.	36 ..	32.
15 ..	18-23.	37 ..	24.
16 ..	8, 9.	38 ..	2-4.
23 ..	18-20.	41 ..	1-5, 13-15.
24 ..	9, 16-23.	42 ..	3.
25 ..	28, 30, 31.	48 ..	7, 8, 19.
26 ..	1-7, 28, 33.	50 ..	28.
28 ..	11, 12.		

J. A. LEON.

THE MODERN CHESS PRIMER.

By the Rev. E. E. CUNNINGTON, M.A.

In Fancy Boards, 1s. 6d.; Cloth, 2s. (Pocket Hoyle Series).

SECOND EDITION.

OPINIONS OF THE PRESS.

"The Chapter on 'Chess Traps and Stratagems' is quite a treasure of chess diversions and sensations."—*Literary World*.

"Hitherto too much has been taken for granted. The tyro has been told that certain moves in certain positions are the best, and has been left to find out for himself, if he can, why certain other moves which look equally good are not so in reality. Above all, little or no attempt has been made to erect warning posts over the traps and pitfalls that lie alongside the more frequented paths of the game. These are defects that 'The Modern Chess Primer' does much to remove. The chapter on 'Traps and Stratagems' alone would be sufficient justification for the appearance of the volume; the only criticism we have to make on this section being that it is all too short. Another innovation, much to be commended, is a series of easy checkmates in two or three moves. . . . Altogether, we do not remember any chess publication of recent issue that better deserves success, or appears more likely to obtain it."—*British Chess Magazine*.

"A Pocket Encyclopædia of learning connected with this ancient intellectual game."—*St. James's Gazette*.

"Mr. Cunnington's hints are pithy and admirable."—*Speaker*.

"The compiler has selected and arranged his material in such a manner as to conduct the beginner onward by gentle gradations till he is in a position to grasp the general idea of the various openings, and to develop an intelligent insight into end-games and problems. With this ground-work, all that he needs is capacity and practice to make a rapid advance as a player."—*Morning Post*.

"Mr. Cunnington is not content to teach the novice the mere rudiments of the game, but gives him a number of carefully annotated examples of skilful play, showing him the why and the wherefore of the various moves. In addition to teaching him how to avoid mistakes, he gives him a host of clever 'tips,' which, carefully studied, will enable him to cope successfully with players of far greater experience."—*St. Paul's*.

"We are often asked the question, 'Which is the best chess book for beginners?' . . . We shall be able in future to unhesitatingly recommend the 'Modern Chess Primer.'"—*Leeds Mercury*.

"The best, the most complete, and the most interesting chess primer extant, and by a long way. For though it be a primer, and as a primer, A 1, yet it is full of golden instruction for such as already play well."—*Birmingham Mercury*.

GEORGE ROUTLEDGE & SONS, LTD., BROADWAY, LONDON, E.C.

CHESS.

By L. HOFFER, Chess Editor of "The Field."

Third Edition. 256 pp., 66 Diagrams, cloth limp, 1s.

THIS Standard Work, first published in 1891, gives in a small compass a clear and lucid explanation of the essentials of the Game, and the Principles on which sound play is based. Though professedly an elementary work, it covers a very wide extent of ground, and any reader who has mastered its teachings will have laid a solid foundation for success as a Chess-player.

Synopsis of Contents.

THE BOARD AND MEN.—Chess Notation—The Movements of the Pieces and their power to take—Technical Terms—Value of the Pieces—The Laws of the Game.

THE OPENINGS.—Giuoco Piano—Evans Gambit, accepted and declined—Hungarian Defence—Two Knights Defence—Ruy Lopez—Philidor's Defence—Three Knights Game—Four Knights Game—Vienna Opening—Steinitz Gambit—Scotch Game and Gambit—Danish and Centre Gambits—English Knight's Opening—Petroff's Defence.

OTHER GAMBITS.—King's Knight's—Muzio—Salvio—Kieseritzky—Allgaier—Cunningham—Bishop's Gambit.

CLOSE GAMES.—French Defence—Sicilian Defence—Queen's Gambit—English Opening—The Fianchetto.

THE END GAME.—King and Pawn against King—The Value of the Opposition—King and Queen against King—Two Rooks and King against King—King and Rook against King—King and Two Bishops against King—King, Bishop, and Knight against King—End Game with Two Knights—King, Rook, and Pawn against King and Rook—Queen against One Pawn—Useful Positions—Smothered Mate.

GENERAL OBSERVATIONS.—BIBLIOGRAPHY OF CHESS.

Opinions of the Press.

"A useful and exceedingly practical work, of great service to beginners, because it confines itself to actual lines of play rather than erudite and eccentric variations. The editing is quite a model of accuracy, and the positions of the End Games are chosen with excellent judgment. The type and printing are alike admirable, and both author and publishers are to be complimented on the production of such a good piece of workmanship."—*Illustrated London News*.

"One of the best elementary books in the English language. If the student will work through the General Principles, the Openings, and the End Games, he will have attained a thorough knowledge of the game, and will require very little more than just a finishing touch to make him a chess-player."—*Chess Monthly*.

GEORGE ROUTLEDGE & SONS, LTD., BROADWAY, LONDON, E.C.

THE BRITISH CHESS HANDBOOKS.

*Issued under the supervision of the British Chess
Company.*

IN PAPER BOARDS. PRICE SIXPENCE.
OR STRONGLY BOUND IN CLOTH. ONE SHILLING.

HOW TO PLAY CHESS.

NEW EDITION, REVISED AND ENLARGED.

BY THE

Rev. E. E. CUNNINGTON, M.A.,

*Author of "The Modern Chess Primer," "Half-Hours
with Morphy," &c.*

The present volume takes the place of the much smaller "How to play Chess Well," formerly published by the British Chess Company. This is practically a new work, and the name of its author will be a sufficient guarantee of the soundness of his teaching. It is not intended to carry the pupil beyond the more elementary stages of the game, but it may be safely said that the novice who takes the pains to fully master these pages will have laid a sure foundation for becoming a skilful player. The nature of the game, the value and moves of the pieces, &c., are first clearly explained, with the meaning of the accepted chess terms. The method by which games are written down is made clear. Some of the most popular openings are then discussed, with illustrative games, and a few of the most frequently occurring endings. Some valuable *Hints to Young Players* conclude what will be found an extremely interesting and useful little book.

GEO. ROUTLEDGE & SONS, LTD., BROADWAY, LUDGATE HILL, E.C.

THE BRITISH CHESS HANDBOOKS.

*Issued under the supervision of the British Chess
Company.*

IN PAPER BOARDS. PRICE SIXPENCE.
OR STRONGLY BOUND IN CLOTH. ONE SHILLING.

HALF-HOURS WITH MORPHY.

EDITED BY THE

Rev. E. E. CUNNINGTON, M.A.,

Author of "The Modern Chess Primer," &c.

WITH NUMEROUS DIAGRAMS.

This little volume contains the cream of Dr. Max Lange's great work, "*Paul Morphy: Sein Leben und Schaffen*," a book of the most intense interest to chess players, but inaccessible, not only by reason of price, but of its foreign language and notation, to the great majority of English readers.

Paul Morphy was born in New Orleans, in 1837. At the age of twenty-one he was chess champion of the world, and it may safely be said that for beauty, ingenuity, and brilliancy, his play has never been surpassed by any player of any age. The greatest of English chess players, Mr. Blackburne, freely acknowledges his obligation to Morphy's games as models of brilliant chess play.

The present volume contains forty-four games and game-endings, each in its way a gem. The most skilful player cannot open it without finding at each page some brilliant coup to admire, some little stratagem to note for future use. To the beginner it is a revelation of possibilities hitherto undreamt of.

GEO. ROUTLEDGE & SONS, LTD., BROADWAY, LUDGATE HILL, E.C.

In limp cloth; cut flush.

THE B. C. C. CHESS NOTE BOOK.

ISSUED UNDER THE SUPERVISION OF
THE BRITISH CHESS COMPANY.

~~~~~  
NEW EDITION.      PRICE ONE SHILLING.  
~~~~~

THIS handy little Note Book is designed for the use of the numerous Chess players who desire to keep some record of their play in matches or otherwise. It is of a shape and size convenient for the pocket, viz., $7\frac{1}{4}$ by $3\frac{1}{2}$ inches. It has appropriately ruled pages for recording games, diagram forms for noting positions, and columns for tabulating results, with blank pages for general memoranda.

The repeated enquiries for such a book, during the time the original Edition has been out of print, sufficiently attest its practical utility.

MESSRS. GEORGE ROUTLEDGE & SONS, LIMITED,
BROADWAY, LUDGATE HILL, E.C.

THE BRITISH CHESS HANDBOOKS.

*Issued under the supervision of the British Chess
Company.*

IN PAPER BOARDS. PRICE SIXPENCE.
OR STRONGLY BOUND IN CLOTH. ONE SHILLING.

THE BRITISH CHESS CODE.

REVISED EDITION.

This work is the result of an appeal to the chess-players of the United Kingdom for assistance in the compilation of a satisfactory Code of Laws for the game of Chess. The work was begun in 1893. Many leading players gave valuable assistance, and the Rev. E. E. Cunningham and Mr. W. P. Turnbull, both well known in the chess world, acted as Editors, and reduced the suggestions offered to a coherent whole. The first draft of the Code was printed in February, 1894, and submitted to the leading chess clubs; and a first edition, embodying the result of their criticisms, appeared in September of the same year.

Since that date further corrections and additions have been made, and are embodied in the present edition. "The British Chess Code" has been officially adopted by the London Chess League, the Southern Counties Chess Union, and the chief Chess Associations and Chess Clubs in the United Kingdom and Colonies. With some few and unimportant variations, it was adopted as the rule of play at the London International Tournament of 1899.

This Code is also the accepted authority of American players, being published in the United States (under the auspices of the Manhattan Chess Club) as "The American Chess Code."

A carefully compiled index enables the reader to obtain instant information on any point at issue, and materially adds to the value of the work.

GEO. ROUTLEDGE & SONS, LTD., BROADWAY, LUDGATE HILL, E.C.

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR
BEFORE THE LAST DATE STAMPED
BELOW. NON-RECEIPT OF OVERDUE
NOTICES DOES NOT EXEMPT THE
BORROWER FROM OVERDUE FEES.

